

Apr 1 '46

Refron
APRIL 1, 1946

THE Art digest



Siegfried and the Rhine Maidens by Albert P. Ryder (See Page 5)

THE NEWS MAGAZINE OF ART 25 CEN

19th Century American Paintings

DURING APRIL

AMERICAN PRIMITIVE PAINTINGS



Oil Painting on Canvas, 24" x 36"

"THUNDERSTORM" — Artist Unknown

Panorama for April will feature an article by Lincoln Kirstein
on American Primitive Painting.

HARRY SHAW NEWMAN GALLERY
AMERICAN PAINTINGS

150 LEXINGTON AVENUE at 30th STREET (THE OLD PRINT SHOP) NEW YORK CITY

PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

In the Spring . . .

IT WAS THE TIME OF YEAR when good artists were trying to beat the seasonal exhibition deadline; it was the time of year when bad artists likewise sought or bought their fleeting moment of notice. It was the time of year when one thought back upon remembered aesthetic thrills, and when one wondered wearily why the word "artist" is so leniently bestowed. It was the time of year when fingers wandered reluctantly across the Remington keyboard; and when one was revived by the sunshine, the facades and the beautiful women along 57th Street. In fact, it was the Spring of 1946. It had been the same before; it would be the same again.

And, each year at this time of iconoclasm there comes to mind one of my father's best editorials—a concise comment inspired long ago by the inherent weakness of the fledgling artist to wish to speak in public before he has learned to do it in private.

It seems that a lady robin built her nest one spring on the huge porch that surrounds the south side of the Boswell homestead in Hopewell. Proudly she sat upon her heavenly blue eggs until nature, achieving its infinite mystery of new life, saw fit to consummate her desires of motherhood. Under her bosom appeared four robinettes, over which she watched with a careful eye. But there was another eye abroad in those days—the malevolent optic of a sleek, black cat, pride of my mother's menagerie. Time passed, and while evil lurked in the attendant bushes, Mrs. Robin worked hard teaching her offsprings the facts of ornithic life. As the sun grew in warmth, all appeared peaceful and material.

Then came the day when one of the youngsters, more impatient than his brothers, insisted upon trying his new wings. After perching unsteadily upon the rim of the nest he took off on his first—and last—flight. There was a black streak of primeval hunger across the lawn.

A Ryder for the Nation

LITTLE MINDS have frequently called it tax evasion; others, more basically anchored in the realities of existence, have referred to it as a public service, unique in its scope and wisdom. In other words, five years have passed since, on a March week-end in 1941, President Roosevelt opened the National Gallery in Washington—the generous gift of Andrew W. Mellon to the land whence he attained aluminum millions and public honors. It was a gesture in the grand tradition of American art connoisseurship, by which powerful patrons acquire the works of more sensitive, if less rugged individualists, only to hold them in temporary custody, then assign them permanently to the people. It is true that Mr. Mellon would have paid a prohibitive tax on his treasures; it is equally true that he could have founded a non-profit dog and cat hospital. Fortunately for us he was a man of vision and culture.

Andrew Mellon kept his name off the front of the building he financed. Consequently, other collectors with equal public generosity have seen fit to contribute to the gallery's greatness—some, like Widener and Dale, qualitatively; some, like Kress, quantitatively. Latest of the important additions to a

April 1, 1946

collection that is gaining world-wide stature under the intelligent leadership of David E. Finley, is *Siegfried and the Rhine Maidens* by Albert P. Ryder, one of the finest of American-produced canvases.

Because of his literary content, Ryder has often been compared to Poe, and in this canvas he has, of course, taken his theme from Wagner. However much we dislike mingling the arts, we would like at this point to quote John Walker, head curator of the National Gallery, who feels that a close analogy may be traced between the Ryder and the "very personal and symbolic beauty that distinguishes the writings of another great American romantic, Herman Melville."

Thus, through the expenditure of \$23,000 of tax-exempt money the nation comes into possession of its first painting by an artist who must be ranked among our native giants. Would the same amount put into a mile of public highway be as wisely spent? Which will be the more permanent?

The Magnificent Savage

IN THE SPORT WORLD, the line of demarcation between the amateur and the professional is more sharply defined than it is in the more etherial realm of the fine arts. In the field of utilitarian craftsmanship, also, the premium placed on know-how is more discernible. It is all rather confusing, and leads us to the following letter-to-the-editor from George M. Nelson of the Bronx:

"Ralph Pearson's column *A Modern Viewpoint*, in which he contrasts our art with that of the South Sea Islanders, to its disparagement, is such an incredible piece of nonsense that issue must be taken.

"Their art is symbolic with dramatization of their own life-experience into designed creations," he says. Whose isn't? Everybody's art, using whatever symbolism at their command, is a dramatic illustration of their 'life experience' into a 'designed creation,' even the chap who makes a pornographic drawing on a latrine wall. It may be an experience retrospectively analyzed, or one pinned down on the spot, which might be representation, though, of course, it need not be.

"To be sure, our symbolism differs from theirs by a wide margin. It has been built up over quite a few centuries: upon Giotto, Michaelangelo, the Italian Renaissance, the French giants from Poussin and Claude, to Degas and Cézanne; from Christopher Wren and Bramante to Frank Lloyd Wright and Norman Bel Geddes. Its roots go back into the arts of the Byzantines and the Mayans. The Greece of Praxiteles and Phidias has also stamped it. A little head painted by Raphael Soyer, or a political harange by Gropper show indebtedness to this past as surely as Mozart owed it to Haydn, and Beethoven to both of them.

"Mr. Pearson contrasts this culture witheringly with that of a South Sea Islander. He recommends that we reorganize it on their basis. I doubt that Western civilization could make a sincere response to this primitive culture, either spiritually or intellectually. Note that I say sincere response, for I believe that most of the happy gurgling over it is purely fashionable fad.

"As it should be with a civilization whose pursuits are not entirely sensual, our art is a balance of the intellect and the senses. This seems to make Mr. Pearson unhappy. He seems to abhor the intellectual content as nature abhors a vacuum. Yet it is no vacuum. It concerns itself with the intellectual translation of the spiritually sensed so that it can be forced into organized condition, by the will of the artist.

"Mr. Pearson writes that the means to intellectual art is technical skill, and that implies a gain in literalness, a loss in symbolic power. Examining these points, one is compelled to observe that there are fewer paintings being created today of a literal nature than at any time since man has mastered the rendering of form and perspective. As for symbolism, it is more complex and subtle than ever, and is being used more than at any previous time since the Byzantine. And lastly, just what in hell is wrong with technical skill?"

ART DIGEST—April 1, 1946

	Page		Page
Ryder at Macbeth and Nat'l Coll.	5	Bearden Abstracts Bull-Ring	13
Knoedler's 100th Anniversary	6	Ozenfant's Purity without Sterility	13
John Carroll's Portraits	7	Max Ernst, Prizewinner	14
Paul Burlin Shows	7	Walkowitz Shows	15
Louis Bouche Comments on Life	8	Nagler's Testaments of Faith	16
Virginia Biennial	8-9	Rattner Orchestrates Color	17
Bohrod Paints War's Aftermath	10	The Dirty Palette	23
Umlauf, Sculptor from Texas	11	Auction News	24
Tschudy Honored	11	The Art Book Library	27
Levitt Watercolors	12	Where to Show	28

PAINTINGS

JOHN CARROLL

Through April

REHN GALLERIES

683 Fifth Ave., New York City



In California

MODERN FRENCH
and
AMERICAN PAINTINGS

DALZELL HATFIELD
GALLERIES

Ambassador Hotel - Los Angeles

PAINTINGS BY

HOPKINS HENSEL

To April 20th

MARGARET BROWN
GALLERY

240-A Newbury Street, Boston, Mass.

GLEN MITCHELL

WATERCOLORS

APRIL 1 through 13

FERARGIL 63 E. 57, N. Y.

DRAWINGS — ILLUSTRATIONS
CONSTANCE BENNETT

March 23 - April 20

SANTA MONICA ART GALLERY
1133 Third St. S. M., California

THE READERS COMMENT

Likes Illustrators' Department

SIR: You are to be commended for adding to the ART DIGEST a page devoted to the activities of the Society of Illustrators. While the boys in the Ivory tower have been muddling along in isolation, sustained by their own egomania, the painters and sculptors who have maintained their contacts with the teeming life about them, bending their creative efforts to a useful purpose, have emerged in this day as they have from remote times as the real artists of their period.

Since the beginning of the twentieth century, the false barriers set up in the garrets of Paris by a nineteenth century Bohemianism are all too slowly disappearing. Some of our best known contemporaries, Sloan, Glackens, Luks, Bellows, in no measure stultified themselves by placing their creative urge at the disposal of literature; in so doing they in no way hurt themselves, but did enoble the art of illustration, just as some of our best contemporary painters are doing today for such publications as *Life*, *The Lamp*, and others.

When I see an occasional art directors' exhibit, and the remarkable talent displayed there, I often wonder whether the self-styled *fine* artist could do as well.

—CLYDE H. BURROUGHS, Secretary,
Detroit Institute of Arts.

An Illustrator Approves

SIR: The best news I have seen for a long time—the addition of the page for the Society of Illustrators to the DIGEST. With the American Artists Professional League page, this makes it a well balanced magazine. I have always liked the DIGEST and will look forward to getting each new issue ten times as much.

—CHARLES A. MORGENTHAU, St. Louis.

Are You an Heir?

SIR: The Museum of Art of the Rhode Island School of Design has had on loan for many years, a painting by Helen Watson Phelps entitled *L'Abandon*, and one by Elijah Baxter entitled *Fog Threatens*. Both of these paintings were the property of these now deceased artists. We are anxious to find their heirs and hope that one of your readers will be able to give us some information regarding them.

—GORDON B. WASHBURN, Director.

Best Contemporary History

SIR: I would like to express my appreciation of the DIGEST. Your editorials are fine things, and an especial bouquet to Ben Wolf. I have two volumes of the DIGEST which were handsomely put together by a bookbinder friend, and make the best history of contemporary art possible.

—PAUL LELAND THOMPSON,
Washington, D. C.

Welcome Words

SIR: Facts about contemporary pictures and their painters and important shows keep the DIGEST tops.

—PAUL LANSAW, Middletown, Ohio.

SIR: Considering the fog art is enveloped in these days, you are doing a pretty good job.

—GEORGE OPDYKE, Hartford, Conn.

EXHIBITION

of
RECENT WATERCOLORS
by

JOHN WHORF

Opens April 6th

MILCH GALLERIES
108 W. 57 ST.
NEW YORK 19, N. Y.

CONTEMPORARY PAINTINGS and WATERCOLORS

FINDLAY GALLERIES

Since 1870

MICHIGAN AT VAN BUREN
CHICAGO

PAINTINGS
THROUGH
APRIL 18

OZENFANT

PASSEDOIT
GALLERY
121 E. 57

Veikin GALLERIES

EXHIBITION and SALE

Old Masters, 18th & 19th Century,
And Contemporary Paintings

HOTEL GOTHAM (Circle 6-4130)
5th Avenue Cor. 55th Street

THE ART DIGEST is published by The Art Digest, Inc.; Peyton Boswell, Jr., President; Marcia Hopkins, Secretary. Semi-monthly October to May, inclusive; monthly June, July, August and September. Editor, Peyton Boswell, Jr.; Associate Editors, Josephine Gibbs, Ben Wolf; Assistant Edi-

tor, Judith Kaye Reed; Business Manager, Edna Marsh; Circulation Manager, Marcia Hopkins.

Entered as second class matter Oct. 15, 1930, at the post office in New York, N. Y., under the act of March 3, 1879. Subscriptions: United States, \$3.00 per year; Canada, \$3.40; Foreign,

\$3.40; single copies, 25 cents. Not responsible for unsolicited manuscripts or photographs. Previous issues listed in The Art Index. Editorial and Advertising Office, 116 East 59th St., New York 22, New York. Telephone VOlunteer 5-5570. Vol. XX, No. 13, April 1, 1946.

The Art Digest

Josephine Gibbs,
Associate Editor

Ben Wolf,
Associate Editor

Judith Kaye Reed,
Assistant Editor

Margaret Breuning,
Contributing Critic

THE Art Digest

PEYTON BOSWELL, JR., Editor

April 1, 1946

Janet Clendenen,
Editorial Assistant

Rogers Bordley,
Foreign Editor

Marcia Hopkins,
Circulation

Edna Marsh,
Advertising



Elegy: ALBERT P. RYDER



Moonlight on the Sea: ALBERT P. RYDER

Ryder, America's Great Romantic, Found That "Something Beyond"

NOT LONG AGO, a group of prominent artists, critics, museum and gallery directors were asked by the Akron Art Institute to submit their selection of "the great" for a survey of American art. The only name appearing on every list was that of Albert Pinkham Ryder. Yet, his known output of about 150 pictures never received a one-man show during his lifetime of 70 years, and there have been precious few since his death. Therefore, the Macbeth Gallery's April exhibition of thirteen selected Ryder paintings is a major event in the current art season.

Ryder was born in New Bedford, Mass., in 1847, from a long line of Cape

Codders. Across the street was the house of Albert Bierstadt, and not far away lived another artist who gave the youngster access to his studio. As a child of four he was engrossed in picture books to the exclusion of every thing else. Drawing interested him little, but when, in his 'teens, he came upon color the story was different.

The family moved to New York when the artist was in his early twenties, but the O. Henry aspects of a bustling city affected Ryder's individual development as little as his training at the National Academy or subsequent trips to Europe. He worked in a 15th Street garret that was a thing of incredible disorder to his

friends, but had a view that was a thing of incredible beauty to him—in, but not of, this world. He cared and knew as little about money as he did about current events, and while his poverty was real enough at times, it was not all due to the fact that he "lived to paint rather than painted to live." Once, when visiting his studio, Horatio Walker asked if he had any money. Ryder allowed "there was some on a paper in the cupboard." Walker found old, uncashed checks running up to four figures, but only one was of recent enough date to be honored.

These uncashed checks indicate that Ryder didn't lack for appreciation during his lifetime. His first admirers were artists and a couple of critics, then along with dealer Daniel Cottier, came a handful of discerning collectors from Portland, Oregon, to Edinburgh, Scotland. As early as 1890, Charles DeKay wrote lyrically of his pictures in *Century Magazine*: "For the most part they are creations of his own fancy. They have wings; they hardly touch the earth at all. For Mr. Ryder is that rarest and at present most scorned artist, an idealist. . . . Before his pictures we find ourselves suddenly invited to enter fairyland. His color is an enchantress. We follow her lead and presently discover a new country . . . in which fancy can travel uncontrolled. In the truest sense of the word, Mr. Ryder is a poet in paint."

"Mr. Ryder" was also a poet in words. Along with painting and music, poetry [Please turn to page 30]

Ryder's Siegfried Becomes National Treasure

THE NATIONAL GALLERY celebrated its fifth anniversary on March 17 by placing on view a major acquisition from the brush of an artist hitherto unrepresented in the collection. *Siegfried and the Rhine Maidens* by Albert Pinkham Ryder (see cover) ranks among the great American romantic's five or six most important paintings, most of which are already in museums. It was bought for the National Gallery through funds provided by the late Andrew Mellon at the recent sale of the Van Horne Collection, where it had been since Sir William Van Horne bought it from the artist.

Ryder's friend and contemporary, artist Elliott Dargerfield, wrote at length of this painting in the March, 1918, issue

of *Scribner's Magazine*, not long after the artist's death:

"I spoke to him once about his picture of *Siegfried*, alluding to the beautiful musical quality in its color and rhythm. He said: 'I had been to hear the opera and went home about twelve o'clock and began this picture. I worked for forty-eight hours without sleep or food, and the picture was the result.' This tells us of the birth of the picture, born of a musical mood lying deep in the nature of the man, but it does not tell us of the picture itself, nor is it likely that everyone can discern its magic. . . . For me, I am disposed to consider it one of his perfect works. . . . The picture is not a large one; there

[Please turn to page 29]



Landscape: *Crossing the Stream*: GAINSBOROUGH



Roland Knoedler: SIR WILLIAM ORPEN

House of Knoedler Marks 100th Milestone With Reminiscent Show

"THE HIGHEST PRICE that will ever be paid for a painting in America," was what Michael Knoedler wrote home to France in 1854 after making a \$300 sale. However, in 1872, during the post-Civil War expansion of this country the firm sold Gérôme's *Cleopatra Before Caesar* for \$13,500; in 1912 George F. Baker bought the sensational *Salome* by Regnault for \$105,000 and presented it to the Metropolitan Museum; and in 1929 the firm engineered the \$12,000,000 purchase from the Soviet Government of some thirty Hermitage Museum pictures, including Raphael's *Alba Madonna* which went to Andrew Mellon for \$1,080,000—to date the highest price ever paid for a painting in any country.

It seems that grandfather Michael showed better judgement in choosing an art gallery as a business than he did imagination in foreseeing these fantastic price changes of the later-day market. For the house of Knoedler is now celebrating its 100th year, under the management of Charles Henschel, grand-son of the founder, himself successor to Roland and his brothers Ed-

mond and Charles who were the sons of grandfather Michael—who came to America as representative of the Paris print firm of Goupil Vibert, and bought out the flourishing new business 11 years later.

Knoedler's sales books show the first purchases made by John Taylor Johnson, first president of the Metropolitan Museum, and by A. A. Healy, first president of the Brooklyn Museum. In 1869 Charles Crocker crossed the continent on the newly completed Union Pacific Railroad to buy eight pictures from them. The year 1878 saw the first purchases by William K. Vanderbilt, Cornelius Vanderbilt, W. T. Walters of Baltimore and Henry M. Flagler, one of the founders of Standard Oil. Once Jay Gould bought 22 pictures amounting to \$41,800 in a period of two days.

The largest single transaction was, of course, purchase of the Hermitage pictures, most of which were later given by Mellon as the crowning jewels of our National Gallery.

Many of the most famous pictures in the Frick, Widener and Morgan collec-

tions were bought through them, as well as paintings now in the Tate Gallery and the National Gallery in London, Edinburgh's National Gallery, Melbourne Gallery and the Louvre.

In addition to the Titians and Raphaels, the firm has also usually taken a lively interest in local contemporary talent. Homer, Inness, Blake-lock and Bellows were among the American artists Knoedler sponsored by early shows.

As a centennial exhibition during the month of April, the gallery has hung its walls from floor to ceiling with pictures and prints that show the chronology of American taste through one hundred years of Knoedler sales. It may prove heartening to those who feel that modern taste is at an all-time low—after all, progress is more apt to follow a helical curve than a straight line.

There are plenty of impressive old masters in the show—magnificent portraits by the 16th century Jean de Court, Bronzino, Rembrandt, Hals, Goya and Ingres; a superb landscape by Gainsborough and Watteau's incredibly fresh *L'Île de Cythere*. There are famous modern canvases too, among them Picasso's blue period absinthe drinker, Von Gogh's *Madame Roulin avec son Bebe* and Cézanne's portrait of Mme. Cézanne in blue.

But the once fashionable work of the 19th century will probably provide the most amusement, instruction and interest because these pictures were both popular and contemporary at the time Knoedler originally sold them. Along side the Barbizon School in complete and excellent representation, and some of our own better known painters of the period, there are scores of names that are either misty or completely unknown to the younger generations—Aubert, Alvarez, Beranger, Chavet, an earlier Charles Chaplin, Desgoiffe, Hamon, de Madrazo, Munkacsy, Toulmouche and Edwin White—just to cite a few.

These artists painted the predeces-

[Please turn to page 20]

Fifth Avenue and 34th Street: EVERETT SHINN. (Once site of Knoedler)



Burlin Pulls Out All the Stops

PAUL BURLIN, controversial winner of the first prize in the current Pepsi-Cola contest, is currently to be seen in a one-man display of his paintings at the Downtown Gallery in New York. In the artist's own words in his foreword to his catalogue . . . *The stops are all out.* Indeed they are, and the greater the painter's release in the direction of abstracted forms the more effective the canvases. Paul Burlin is a strange mixture of almost overpowering sentimentality, colorwise and coldly frightening incisiveness in the intellectuality of his concepts and compositions.

Bracelets of Light is a prime example. There is a lush quality to this work that might cause the beholder to dismiss it as just another highly pigmented claustrophobic view. It is, in reality, a serious analysis of the city and all it represents. *Through the Eyes of a Sophisticated Child* stirs with its smashing lights and carefully reworked areas that have been considered compositionally more than once. *Jazz in Heaven* employing commanding blacks, as do many of the pictures on view, well utilizes twisted forms to express its theme. *Corridors of Time*, one of the least objective of the entries, is notable for its adroit spacial divisions. Those who judged the artist by the measure of his *Soda Fountain* of Pepsi-Cola fame will experience a pleasant surprise if they visit his present powerfully personal exhibition. Through April 13th.

—BEN WOLF.

Inspired by the Times

Vigorous sculptures which blends form and content to make strong and often moving statement are on view at the A.C.A. Gallery, where Aaron J. Goodelman is holding his third one-man show, through April 13. Among the large number of sculptures a group of war-born works make deep impression. These include the *Partisan*, a portentous memorial to all who fought against horror and evil and executed in a modern idiom closely allied to Gothic art; *The Last Prayer*, a figure crouched in final desperation.—J. K. R.

Corridors of Time: PAUL BURLIN (1945). On View at Downtown



April 1, 1946



The Lonely Evening: JOHN CARROLL

Carroll Blends Portraits and Personality

JOHN CARROLL'S exhibition of paintings at the Rehn Gallery, comprises a large number of portraits, in which he has abandoned the slick facility of nebulous figures for soundly modelled forms that are imaginatively presented with a persuasive consonance of physical gesture and mental habit.

Arid den Dreems is portraiture that has seized personality, yet has not stopped at rendering a likeness, but achieves a finely-designed picture in which each detail of white collar, sensitively-brushed face and touch of blue in the background all count heavily. *Col. William Adams* is another portrait of distinction, in which the carefully-rendered structure of the head, the solidity of form and the quiet intensity of the face sum up to admirable achievement.

A beguiling portrait is *Betsy*, a child standing in the studio in casual, childish pose, hands clasped, one knee bent

carelessly and drooping head. The dark red hair against a bit of glowing red fabric, the luscious texture of the white dress and the sense of depth and air in the studio background make this a striking painting. Many other examples might be added, *Pinkie*, a standing figure in riding habit; *Alec Brook* muffled up in wrappings that suggest sub-zero temperature for the sitting; *Anne Kreuger*, with lustrous hair.

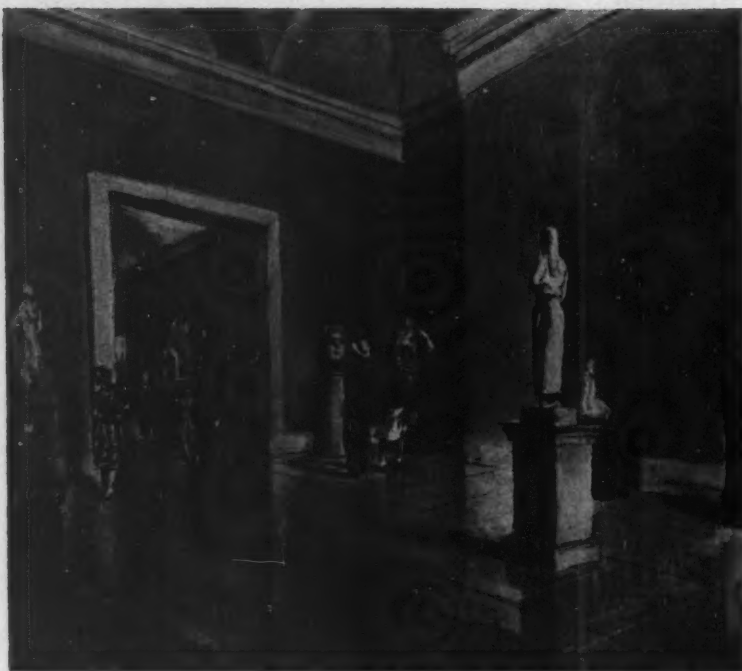
The landscapes possess that sense of openness and enveloping atmosphere that mark all Carroll's landscape work. *Mr. Nichols' Country* is an epitome of the freshness and life of the countryside. *Mr. Carroll's Party* is a gay affair. The host in pink coat is standing at the end of a long table which is surrounded by feminine forms in diaphanous garments, while at a distance mounted riders seem to look on enviously. *The Lovely Evenings* is a romantic presentation of a lonely figure at a table under spreading trees, the mystical half-light of early evening accentuating the forlorn pose of the seated figure. Carroll has certainly gone himself one better in this exhibition.

—MARGARET BREUNING.

Murals in Glass

This fortnight the Bonestell Gallery introduced a new kind of decorative art: glass mural paintings by the California artist, Karin Van Leyden.

A modern application of stained glass painting, Miss Van Leyden's technique was not revealed at the gallery, but its effectiveness in contemporary decoration was well demonstrated. Painted on the back of glass panels, which are later exposed to various kiln treatments and then joined, the glass works are fanciful pictures in deep color. *Burlesque* and *Acrobats* are pictures which, despite obvious paint quality, approximate theatre art through stylized subject matter and action.—J. K. R.



Gallery K at the Metropolitan: LOUIS BOUCHE

Louis Bouche Presents His Comments on Life

LOUIS BOUCHE looks at the world about him with clear vision and a desire to record those things within his ken that appeal to his love of life. Twenty-one paintings by the artist now on view at the Kraushaar Galleries are valid testimony to the above statement. There is in all these works a minimum of critical comment and a maximum of *joie de vivre*.

The Byrdcliffe House is a good example of the artist's natural and easy approach, and its people and architecture play secondary roles for its main character is a compelling birch tree. *Roy Oakley's Place* is impasto impressionism notable for the easy control of

its loose forms. In other hands this could have degenerated into a sloppy slighting of forms. This is one of Bouche's most important talents . . . the ability to produce seemingly effortless effect in reality produced by careful consideration both in respect to drawing and composition.

Gallery K will delight anyone who has visited the Metropolitan Museum. The disposition of the large wall planes utilized make for an interesting composition. *Abandoned Brickyard* establishes its directions through beams and slits of light, while *Nude With Fur Piece* charms the beholder with her sauciness. Through April 20.—BEN WOLF.

Syracuse Museum Honors Regional Artists

A TWENTIETH ANNIVERSARY and tripled membership seemed good reasons for modest celebration and some stock taking by the Associated Artists of Syracuse. Along with the current annual, now at the Syracuse Museum, is a gallery full of the prize-winning canvases of previous Annuals, and the Museum is exhibiting all of the work by Associated Artists in its permanent collection.

Director Anna Olmsted points out that the two top prize-winners this year are self-taught—versatile Lee Brown Coye, who received the special 20th Anniversary prize for outstanding contribution to the exhibition, and Robert E. L. Faris, who won the first prize in oil with his strong, simplified *White Spires of Provincetown*. Although he did not have formal training, Coye has had a highly successful professional career as an easel painter, mural painter and book illustrator, and has at one time or another won Associated Artists first prizes in almost all the media shown in their exhibitions. Faris, president of the organization, is Associate

Professor of Sociology at Syracuse University and paints as a hobby.

The second prize in oil went to *Passing Storm* by Gordon Steele, a newcomer to Syracuse and exhibiting there for the first time. He also won second honorable mention for his watercolor, *Skaters in the Park*. Pearl MacNeill and Fred Gardner were accorded first and second honorable mentions in oil for *Late Winter* and *Roadside Antiques*.

Ralph R. Laidlaw, instructor of interior decoration at Syracuse University, recently returned from Army service, was given the first watercolor prize for *Evening on Canal, St. Denis, France*.

The second watercolor award went to Professor Montague Charman for *Promenade*, honorable mentions to Madalyn Joyce, Gordon Steele and George Briggs. A group of three ink wash drawings by Fred Gardner were accorded the graphic arts prize, and Helen Williams received the ceramics prize.

Julian Levi, Edward Root and E. E. Lowry served as both the jury of selection and awards for this anniversary showing which will continue to April 17.

Virginia Biennial Opens in Richmond

THE VIRGINIA BIENNIAL, always a gala affair, opens just as we go to press, so a first-hand review of Richmond's "painting opera" (Waldo Peirce's nomenclature) will have to wait for the next issue of the DIGST, but we can pass on a few vital statistics on this usually lively show.

There will be no raised eyebrows over an inequitable distribution of invited and jury-selected works in this fifth installment of the South's most heralded competition, because the latter exceeds the former by one canvas. One hundred and eighteen paintings were invited, and at the two jury meetings, one in New York and one in Richmond, 41 and 78 pictures were selected. Jury Chairman Henry Varnum Poor wasn't too pleased with the general level of the submissions by New York artists, but felt that the work from the rest of the country—43 states and the District of Columbia—counterbalanced the metropolitan entries to the extent of making this Biennial a "distinguished and stimulating exhibition."

The jury recommended eighteen works for purchase, of which the Museum Accessions Committee bought seven. The two John Barton Payne Medals and Purchase Awards went to Carnegie winner Phillip Guston for *The Sculptor*, which was last seen in the Critic's Choice show at the Armory last September, and to *Beyond the Ramparts* by John W. Taylor (which arrived in the exhibition through the jury). It is this substantial, 41-year-old Woodstock artist's first major award. Other purchase prizes went to *War's End* by Paul Arlt, Virginian and Marine combat artist who will be given a one-man show at the Museum in May; *Coronation of the Virgin* by David Aronson, Boston's 21-year-old prodigy; *The Sign* by Stephen Greene; *Summer Hotel* by Margaret Jensen and to *Winter Theme* by Marion Junkin, instructor at Vanderbilt University.

Other jury recommendations were: *Heavenly Fantasy* by Dan Lutz; *Apprentice* by Julian Levi; *Harper's Ferry* by Richard Lahey; *The City* by Calvin Albert; *Rockport* by Joe Jones; *Ultra Marine* by Stuart Davis; *Storm* by Morris Kantor; *Prospector's Home* by Doris Lee; *Mural Composition* by George L. K. Morris; *Gum Monsieur?*—France, 44-45 by Anthony Vaiksnoras and *View from the Church Yard* by Sidney Laufman.

As for the pressing question "Is it worth it?"—1,471 works by 1,002 artists were submitted to the jury of selection, of which 119 or 11½ per cent were accepted for hanging and potential prizes. Of the artists submitting, 412 carried their work, presumably at no financial cost, to the two jury meetings; 590 artists shipped by express. Estimating an average shipping cost of \$5 makes a total of \$2,950 as compared to \$3,000 in purchase prizes. Draw your own conclusions—the odds are better than on a horse race or the roulette table.

Due to last minute changes, the final jury was composed of Henry Varnum Poor, Chairman, Julien Binford, Louis Bosa, Henry Schnakenberg and Karl Zerbe, with Roland McKinney and Emily Genauer acting as alternates.



Heavenly Fantasy: DAN LUTZ



Prospector's Home: DORIS LEE



The Sculptor: PHILIP GUSTON



Winter Theme: MARION JUNKIN



Beyond the Ramparts: JOHN W. TAYLOR



Coronation of the Virgin: DAVID ARONSON



Outskirts of Noumea: AARON BOHRD

Bohrod, War Artist, Paints Its Aftermath

AARON BOHRD's exhibition of oils and gouaches, at the Associated American Artists' Galleries, record much of the experiences of his far-flung odyssey as war correspondent in Europe and the South Pacific. Yet these paintings, as the artist says in the catalogue, do not portray war, but its aftermath, the far away places and peoples that he might never have seen but for this adventure of travel that war forced upon him.

Bohrod took along his equipment of perceptive vision, sound craftsmanship and knowledge of the effective way to set down impressions in striking clarity of expression. He has transcribed the exotic scenes of Java, the snowy desolation of Paris streets, the ruined towns of France and Germany in a

simplicity of statement and concentration of design that yields the spirit of place vividly.

Rainy Day, Cherbourg with its narrow winding street and flash of light on the wet roadway; *Javanese Mother and Son*, in what appears to be the open door of a corrugated-iron building, the mother inside, her glossy head bent over a household task, the apathetic, little boy seated on the steps; *Longvilly, Belgium, Winter*, wintry fields, a glimpse of distant village, the suggestive tangle of wire in the foreground and a plodding figure, are all swift seizures of detail that build up a whole world.

Much of the vitality of the paintings is due to the skillful breaking of planes

The brilliantly colorful Sunset, Deer Island (reproduced below) is one of the 18 paintings by Joseph De Martini now being shown at the Biltmore Art Galleries in Los Angeles. Most of the canvases are new, including a series of Monhegan subjects. This is the first sizable showing in California of the work of an artist who has become one of the foremost modern painters of sea, rocks and quarry pools.



of light and color, especially in the expanse of skies, luminous and radiant, or as often sullen and forbidding. How much of the effect of *Sun Over Montparnasse* is due to the sultry, copper disc of the sun over the canyon of a street where a horse struggles through the snow! *Matiere* is also an important feature of these paintings, a richness of substance that is inescapable. (Until April 6.)—MARGARET BREUNING.

Abstract Annual

THE AMERICAN ABSTRACT ARTISTS, in their tenth exhibition, at the American British Art Center, have put on a good show. It is true, as in any associated group's work, that some rather indifferent artists are included, while some brilliant practitioners of this form of art are missing. Non-objective expression is in preponderance over the form that takes a recognizable motive and plays variations on this theme. Both methods are excellently represented.

It is difficult to convey the exact quality of any abstraction through description. Like salvation, one must "come and taste and see." Moreover, the subjective origin of the arrangements of lines and colors results in an expression that institutes and obeys its own laws of design so that the observer must shed preconceived notions of the function of design in painting. Yet one can scarcely fail to recognize the authority of such a canvas as the one by I. Rice Pereira, in which linear squares of green and solid oblongs of red seem suspended in space against a colorful background.

In Suzy Frelinghuysen's arrangement of areas of blue, purple and brown, touched by yellow, there is much to delight one. Ben Nicolson contributes several items, none more effective than the white strips of wood enclosing a hollow accentuated by enclosed circles of black, set against a dead-white surface. Charles G. Shaw's canvas with its rhythmic play of color and line finely co-ordinated is another notable work.

Charlotte Cushman presents a painting of distinctly recognizable objects—bowl, vase, newsprint—in generalized terms and contrasts it with another interpretation of the same theme in which all the details are skillfully woven into a completely abstract expression. Other canvases specially noted are by John Van Wicht, A. D. Reinhardt, Alice Maxon, Joseph Meirhous, Moholy-Nagy, Albert Galatin and John Sennhauser.

—MARGARET BREUNING.

Serigraphic Trio

A talented trio—Marion Cunningham, F. Wynn Graham and Louise A. Freedman—is on view at the Serigraph Galleries until April 6. Marion Cunningham shows delightful birds-eye views of city streets, as brightly colored and concise as a rare sampler. We liked *California Cable Car* in which the usually drab trolley turns into an object of gay and colorful personality.

Louise Freedman shows prints of a more abstract nature, with *Evening in Pennsylvania* and *Lonely Nocturne* taking honors. Most academic of the three artists is F. Wynn Graham. *Siding* and the nicely composed *Between Showers* have the appearance of dryly brushed watercolors.—J. C.

Honoring Tschudy

WATERCOLORS BY HERBERT TSCHUDY, arranged by Marie Sterner at French and Company, impress one, as always, with a quality only too rare in any landscape painting—that of a delicate balance between the artist's expression and the sensitively-observed fact. In none of the paintings, is there an impression that the artist has struggled to impose design upon the things before him. Rather, he permits the subject to obtain its full share in the picture making with appreciable sympathy towards his material.

In *Navajo Country*, where dark clouds seem like heavy forms suspended over tumbled boulders that open out for a glimpse of a far horizon; in *A Whirlwind in New Mexico*, in which one actually feels the violence of the wind that is flailing the foliage of a tree and stripping the cover from the roof of a primitive shelter, Tschudy does not describe a scene, but embodies its essential features in a swift, spontaneous expression.

New Mexico, a tremendous expanse of cloud-patterned sky over rolling earth masses, or *Santa Fe*, with low adobe houses, blue and purple of distant hills and planes of radiance beating down on open country, are transcriptions of particular moods of nature—different textures of atmosphere, the striking salience of a natural form, the fortuitous effects of cloud, wind and light that bring such splendor to these scenes.

Yet there is nothing haphazard in Tschudy's fluent brushwork. Sound composition, integration of light and color patterns with design are to be noted in all the work. While there is refinement in the melting color and subtlety in play of light, there is everywhere breadth and vitality in the handling. Nor are these majestic landscapes of New Mexico the only facet of the artist's accomplishment. *Hoboken*, heavy boats crowding against each other on the dark harbor waters; *Wash Day* with its flapping clothes framed by fences and buildings, or *The Kitchen*, are good examples. In these homely subjects, one realizes that it was the artist's sensibility that found beauty of shapes and contours, of light and shadow, in the things that his eyes rested upon.

Other pictures that should be cited are: *Flax Gathering, Poland*; *Street Scene, Bulgaria*; *The Descent and Mt. Ranier*. These brilliant watercolors affirm how much Tschudy's fine perception, his taste and sincerity counted in his long and successful service at the Brooklyn Museum, where as Curator of Paintings and Sculpture, he made an important contribution to its collections.

—MARGARET BREUNING.

Harpo Buys a Benton

The first purchase from the Benton show in Chicago was made by Harpo Marx, who stopped off at Associated American Artists to do a little gallery gazing while on his way to Florida for a vacation. In addition to Benton's *Spring on the Missouri*, the comedian also acquired *The Booster* by Grant Wood and *Boy with Clarinet* by Nicolai Cikovsky.

April 1, 1946



Praying Woman: CHARLES UMLAUF

Umlauf, from Texas, Scores in New York

ALONG THE NARROW RIBBON of Atlantic seaboard there is a certain degree of vested complacency that obstructs acceptance of the fact that, within the vast inner lands, decentralization of the creative urge is constantly active—producing artists who, perhaps because of this decentralization, follow individual paths that lead eventually to 57th Street. From the South, the Midwest

The Trail by Moonlight: HERBERT TSCHUDY. On View at French & Co.



and the West, these artists come, serving as a constant reservoir of new vitality. They do not conform to fashionable pattern; they find it difficult to obtain a hearing, until some dealer, with keener vision, takes time to listen. Such an artist is Charles Umlauf, artist-in-residence at the University of Texas, now holding a one-man show at the Mortimer Levitt Galleries under the directorship of Verna Wear.

Umlauf, however, is not exactly a novice in the exhibition arena. He has won numerous prizes and competitions in Illinois, Texas and California. This reviewer first met his work at the New York World's Fair, later in the Thomas J. Watson Collection. He is powerful, and at the same time sensitive, as a carver of wood and stone, relaxes when his skilled hands turn to modeling. His present show, ranging from the thrusting vigor of *Head of Job* (African in its antecedents) to the humble yet dignified supplance of *Praying Woman*, should give eastern anchorage to his reputation as one of the leading sculptors of the West.

The Wandering Jew drives home in plastic terms the obvious lesson that pain and fear are universal, that cruelty so easily warps the veneer of Christian civilization. *Woman* takes full advantage of the eccentricities of this heavier-than-water wood, to reveal spontaneous effect. Other exhibits like the rosewood *Figure*, beautifully grained, aid in proving that the most valid of all outlets for modern dynamism is perhaps through the medium of carved form.—P. B., Jr.



The Crying Gull: ALFRED LEVITT

Watercolors That Are Sound and Fluent

IT IS ALWAYS GOOD to see fluent watercolor painting which does not rely on brilliant color and the wonderful accidents inherent in skilled practice of the medium. In all the 20 fresh pictures by Alfred Levitt, comprising his current exhibition at the Babcock Galleries, emphasis is rather on graceful handling of pleasant landscape and coast, set down in knowing pattern and rhythm. Individuality, or that stamp of personality which seems so much harder come

by in watercolor painting than in oil, is present here also—marked by a palette which is light and capable of translating the artist's lyric responsiveness.

Distinguished among the group of pictures are *Unloading Fish*, a small watercolor remembered for quick sensitive ink drawing; *At the Quarry*, a substantial painting which blends forms of figure and landscape into harmonious whole, and the fanciful *Crying Gull* and *Sea Gulls*. (Through April 20.)—J. K. R.

Title for the photograph below is "A Model Resting," showing former prime minister Winston Churchill relaxing in coveralls and monogrammed carpet slippers after his seventh and final sitting for portrait painter Douglas Chandor, in a studio-converted suite of the Waldorf Towers in New York City. British-born American artist Chandor was commissioned by the late President Franklin D. Roosevelt to paint a group portrait of the then Big Three conferring at Yalta. The portrait of Mr. Churchill shown in the photograph will soon be copied for inclusion in the Yalta painting, to be hung in the Capital at Washington. During Mr. Churchill's sensational visit to the United States he and Mrs. Churchill each arranged to pose for Chandor seven times. This last sitting took place March 19, the day before their departure. While Churchill waited for Chandor to complete his wife's portrait the two artists discussed studio problems, particularly the relative merits of using a palette or flat table for mixing colors. According to a report in the New York Times the outspoken war leader placed himself on record as a member of the unorthodox table-mixing fraternity. (Courtesy of Associated Press)



"Verve" Comes Back

GOOD NEWS to all collectors and lovers of fine French publications is the announcement that *Verve* Magazine, renowned for its splendid color reproductions, is again available in this country. The first issue to arrive in quantity since Hitler marched, volume IV, No. 13 (dated December, 1945) is an appropriately magnificent edition—devoted to and written in collaboration with Henri Matisse and reproducing in brilliant, true color 16 new paintings executed by the 75-year old artist during his wartime Riviera retreat.

Titled *De La Couleur* the magazine's cover and frontispiece were designed by the artist. An original study of Matisse, the current issue illustrates his use of color, reproducing beside each completed painting the original sketch with Matisse's color analysis. Also included are a large group of pen drawings by the artist, a number of them self-portraits.

The editors of *Verve*, which continued publication in France on a very limited scale during the war, plan soon to bring out English editions of the missing numbers (9 to 12). These comprise *Les Fouquets of the Bibliotheque Nationale* (No. 9); *Les Tres Riches Heures du Duc de Berry* (No. 10, sequel to No. 7); *Les Fouquets de Chantilly* (Life of Jesus, No. 11); and *Les Fouquets de Chantilly* (Virgin and Saints, No. 12).

Copies of *De La Couleur* (which are priced at \$7.50) may be purchased at bookshops or ordered through Miss Jeanette Rocart, 20 Oak Avenue, Larchmont, N. Y. For further information regarding subscriptions for future issues please write Miss Rocart.

Applied to Chairs

In line with its policy of featuring applied as well as fine art, the Museum of Modern Art is exhibiting new furniture designed by Charles Eames, with chairs predominating. "Shock mounting," usually applied to engines rather than furniture—not apple honey or lat-akia—has been added to the Eames-Saarinen moulded chair that won the Museum's Organic Design Competition several years ago.

But it is the chair with the scrambled legs that is getting the most attention. Designed for the male with a predilection for balancing precariously on half or less of the conventional underpinnings, the Eames tilt-back chair rearranges the legs so that one extends to the rear, another to the front, only three touching the floor at any one time. Another version of the same design eliminates any possible hazard by rocking on a horizontal bar. Someone is always taking all the joy out of life.

Minnie Mikell at Morton

Minnie Mikell is showing a group of watercolors at the Morton Galleries until April 13. Her pictures of magnolia blooms are delicately brushed with the few color contrasts enhancing the pure white of the petals. These color contrasts are carried out in her titles: *Alabaster and Rubies*, *Pearls and Jade*, and the almost monotone tints of *Faint Topaz*.—J. C.

Achieves Purity Without Sterility

AN ART EVENT not to be missed is an exhibition of eight works by Amédée Ozenfant currently hanging in the Passedoit Gallery in New York. The artist has successfully combined the purity of the school of simplification as represented by Helion with textural quality and modeling where it suits him to break through his flat patterns. The resultant canvases are at once a denial and a re-affirmation of purity. The dead-end street of purity has been turned into a broad highway by Ozenfant by his discarding the confining dogma that precludes the liberal variations that vitalize plastic creation and save it from the sterility of Philistinism.

The Sleeping Canyon employs mammoth forms and is an excellent example of the artist's happily "impure" purity. *Black Mountain, North Carolina* adroitly patterns greys and greens. *Just White* is both a triumph of Ozenfant and the egg. Here, as implied in its title, white has been the only color employed with form created through sheer texture—a difficult feat admirably accomplished. *The Grotto* combines moody color with a smash of blue light. In this canvas spacial divisions have been most thoughtfully considered. Patterned pigment singles out *Maternity*, a work overpowering in both concept and actual physical proportions.—BEN WOLF.

Hubert Davis Exhibits

At the Norlyst Gallery the past fortnight Hubert Davis showed recent oils which alternated between dark, imaginative studies of mining towns and bright landscapes carefully painted in curling strokes. He is at his best in loose, fanciful interpretations of Americana, such as the romantic *Country Church* and the striking watercolor, *Winter Line* (both reminiscent of Burchfield). Davis is apt to grow somewhat heavyhanded in his more sober landscapes. *Figure by the Willows*, however, is solid, rewarding painting.—J. K. R.

The Grotto: OZENFANT. On View at Passedoit Gallery to April 13



April 1, 1946



Banderillas of Darkness: ROMARE BEARDEN

Bearden Abstracts Drama of the Bull-Ring

ROMARE BEARDEN is currently holding his second one-man show of the season at the Samuel Kootz Gallery in New York. The artist has employed as his thematic source a dramatic poem titled *Lament for the Bullfighter*, Sanchez Mejias by the Spanish poet Garcia Lorca. The *Lament* depicting death in the afternoon has afforded productive soil for Bearden's continued artistic growth.

Bearden picked a hazardous arena when he turned his talents in the direction of the bull ring. The artist's predecessors as aesthetic toreros include many brilliant names from Goya to Picasso. But fortunately he has much to say that is his own through the medium of his semi-abstract metier. The

painter has waged a triumphant struggle in the simplification of his forms and the integration of his concepts. *Formed of Tears* is a powerful symphony of blues and reds, while *Banderillas of Darkness* is an ambitious work that exhibits a comprehension of form that has little fear of large areas—a fortunate ability that should recommend him as a muralist. *Five in the Afternoon* is marked by its thoughtful oppositions and *Now the Dove and the Leopard Wrestle* is notable for its sensitive design element. There's a bitter-sweet canvas titled *Where Dreams Grieve* that evokes its tragic mood through color and gesture.

Remembered among the compelling watercolors on view is the circular movement of *Do Not Ask Me To See It* and a nightmare of horns titled *The Horn's Near*. A cloak has furnished a triangular element in a powerful *Grey Bullring of Dreams*. *Nobody Knows You* is an effective finis to this stirring series that supports the promise shown by Romare Bearden in his initial exhibition. Through April 13.—BEN WOLF.

Philadelphia Purchases

The Pennsylvania Academy has acquired more than \$10,000 worth of contemporary art for its permanent collection from the recent 141st Annual Exhibition of Painting and Sculpture.

The purchases, made possible through various trust funds, are: *Octopus* by Francois H. Rubitscung, *Seated Girl* by Concetta Scaravaglione and *Magic Forest* by John Atherton (Gilpin Fund); *The Round Table* by Abraham Rattner, *Lime Kiln* by Julian Levi and *Dark Hollow* by John Follinsbee (Temple Fund); *Fresh Fruit* by Frederick Papsdorf, *Black Night—Russell's Corners* by George Ault, *The Shawl* by Ted Bradley, *Going Fishing* by Margit Varga and *Flag Station* by Harry Leith-Ross (Lambert Fund).



The Temptation of St. Anthony: MAX ERNST

The Importance of Being Ernst

AN AWARD OF \$3,000 has just been won by Max Ernst for his painting portraying the Temptation of Saint Anthony in a contest staged by the Loew-Lewin Productions. The artist was in competition with ten other painters who had been selected to portray the classic theme. The winning canvas is to be used in the Loew-Lewin production titled *Bel Ami* or *the History of a Scoundrel*, based on Guy de Maupassant's novel of that name. The other painters who competed were: Ivan Le Lorraine Albright, Eugene Berman, Leonora Carrington, Salvador Dali, Paul Delvaux, Louis Guglielmi, Horace Pippin, Abraham Rattner, Stanley Spencer and Dorothea Tanning. Each of these artists received \$500 and will retain ownership of their canvases.

It will be recalled that Lewin last year directed the *Picture of Dorian Gray*, inviting Ivan Le Lorraine Albright to Hollywood to paint the portrait used in the story.

A tour of the Saint Anthony group is planned for both the U. S. and Europe.

Judges Alfred H. Barr, Jr., Marcel Duchamp and Sidney Janis issued the following statement: "The jury felt that the competition had called forth work of exceptional aesthetic and psychologi-

cal interest on the part of several of the painters and that the organizers of the competition were to be commended."

Editor's Note: How about a consolation prize for Hieronymus Bosch?

Vytlacil at Feigl

At the Feigl Gallery a change in yet another well known artist is noted. Václav Vytlačil, whose teaching activities consumed much of his time and energy in the past three years, is holding his first large show in many seasons, current through April 10. Comprising more than 30 small pictures, casein temperas on paper, the exhibition affords a preview of his new work, to be seen in full at the same gallery early next fall.

Noteworthy among the paintings on view—which are grouped about four subjects: feminine portraits, still life, the beach and the circus—is color. Lighter, gayer than before, the color takes on additional sparkle through its relation to the well-spaced use of white paper. Influences of Matisse and other French moderns are still apparent in the show, but there is also an impressive personal freshness and verve.

—J. K. R.

Western New York

VIRGINIA CUTHBERT ELLIOTT again won the top award, the \$200 prize for the best oil painting, in the 12th Annual Western New York Exhibition, which closed at the Albright Art Gallery on March 31. Among the other winners were James Vullo, \$100 Patteran Society prize for the most meritorious group of work; Stewart Kranz, \$60 James Carey Evans Memorial Prize for the best watercolor; Anthony Sisti, the \$50 J. N. Adam & Co. prize for the best landscape in oil; Faith Dairs, \$50 Menno Alexander Reeb Memorial Prize for the best sculpture; Rixford U. Jennings, the \$50 Elizabeth W. Reeb Memorial Prize for the best drawing and John Stewart, the \$25 Kenmore prize for the best print.

Anna W. Olmstead, director of the Syracuse Museum, sculptor Heinz Warneke and painter William Gropper served as the jury.

In the Village

Paintings by three members of the Ashby Gallery in Greenwich Village are now on view. George Morrison shows a dramatic *Nightmare* that is remembered along with a canvas titled *Juxtaposition*, notable for its well planned space and successful use of rich reds that keep their place in the work despite their brilliance.

Phyllis Goldstein leans toward a subtle palette as is particularly evidenced in her movementful *Transcendental Man* and her austere *Woman On The Stairs*.

The third member of the triumvirate, Kazumi Sonoda, is unevenly represented. It is understood that several of the artist's works shown are earlier examples. They tend to detract from the fact that the later *White Sail* and *Playtime* are praiseworthy efforts and mark an advance in technique and concept for the artist. (To April 16.)—B. W.

Kresch Abstractions

For the abstraction fan we would like to recommend the paintings by Albert Kresch now on view at the Jane Street Gallery. There are unusual forms in the intricately worked *Facades* and in the simpler designed *Composition*; both of these works are enhanced by the use of pure color. We also were attracted by the two exhibits of a more illustrative nature, *Nude* and *Portrait*. The exhibition will continue to April 25.—J. C.

Group on 8th Street

We received an enjoyable if premature case of spring fever upon viewing the group of watercolors shown at the 8th Street Gallery the last two weeks of March. Evangeline Cozzens showed a charming beach scene. *Fulton Fish Market* by Mildred Ridgely was well designed and ably painted. Other exhibits of interest included *Pennsylvania Summer* by Rudolph Mattesic, and *Red Boat* by Helen E. Schepens.—J. C.

MODERN PAINTINGS
ENGRAVINGS BY PETER BRUEGHEL
During April
KLEEMANN GALLERIES 65 E. 57, N. Y. C.

MASTERS OF TOMORROW?

DAVID ARONSON — JOSEPH BUZZELLI — COBELLE
KAHLIL GIBRAN — JOHN NICHOLS — CHARLES SCHUCKER

NIVEAU GALLERY, 63 East 57th Street, N. Y. C.

Recent Sculpture April 8-20

ELISABETH MODEL
NORLYST GALLERY
59 West 56th Street • New York City

Memories of Paris

THERE IS STILL something unmistakably French in the work of Michel Gilbert, now current at the Carroll Carstairs Gallery where he made his American debut four years ago. An earnest painter, Gilbert continues to pursue his modest, experimental way, turning from pictorial landscape to studio pictures noted for successful solution to self-posed problems.

What is French in all the oils on view is not derivative style but natural flavor and understanding. Distinguished among these lyric pictures of New England are *Connecticut Road*, presenting well the clear cold light of winter, *The Landing Stage*, a refreshing and freshly-painted view of Gloucester pier.

The watercolors, monotypes and drawings included in the show are executed with fine economy of suggestive line and color. Dramatic or moody by turn, they go beyond the quietude of many of the oils to freer and more imaginative representation. (To Apr. 13.)

—JUDITH KAYE REED.

Louis Held, True Collector

The small room of Louis Held, cafeteria counterman, must look awfully bare to him, because the seventy-odd pictures and prints with which he usually surrounds himself—hung thick as a sheet of postage stamps—are now on display at the RoKo Gallery (until April 14).

When Held's salary soared to a magnificent \$25 a week in 1941, he started buying oil paintings. The 33 now in his collection are mostly small, but excellent examples of the work of such artists as Revington Arthur, Louis Bosa, Joe Jones, Lucioni, Reginald Marsh, Father Pieck and Sol Wilson. He owns watercolors, prints, drawings and sculptures by Corbino, Liberte, Csoka, McCoy, Becker and John Rood—all choice though modest, bought on time payments out of what most of us would consider meagre wages.

This collection is an inspiring sight, and should be seen and considered by every timid art lover who thinks he cannot afford original works of art.

—JO GIBBS.

Auction in Paris

Paris this spring is the scene of renewed activity in the art auction field. An important sale to be held April 12th at the Galerie Charpentier of the collection of Madame Dubernet Douine includes paintings by Nattier, Tiepolo, Guardi, Corot, Dupre and Fantin-Latour. Also in the same sale are important tapestries from the Gobelins and De Beauvais ateliers.



Coney Island: ABRAHAM WALKOWITZ

Walkowitz, Modern Pioneer, Opens Show

WATERCOLORS BY ABRAHAM WALKOWITZ, at the Chinese Gallery, date from a period that seems remote from the contemporary art world—1906 to 1918. Yet they are surprisingly modern in their complete escape from realism and in their building up of design with planes of color. It would be impossible not to think of Cézanne in a group of landscapes dated 1914, a year after the epoch-making Armory Show. Yet though Walkowitz's tenuous landscapes place emphasis on the constructive value of color, they lack the vitality of coherent pattern, the organization of answering planes that give such palpitant life to those of the Old Master of Aix.

Figure pieces such as *Conversation*, are arresting in their unexpected arrangements, the figures thrust against impalpable horizons, forms defined but faces blank in their subservience to design, while the interplay of delicate colors gives a lyrical beauty to the whole composition. *East Side Market* is one of the most nebulous of the fragile themes, almost a monochrome of evanescent forms in rhythmical pattern. *Coney Island* with its graceful figures is a far cry from the many raucous portrayals of that famous resort.

There is more than a suggestion of Martin in *Autumn*, which appears to be

a capricious assembling of landscape forms, yet it comes to sound definition. And to add to the versatility of the artist's performance, *Woodstock Valley* builds up a solid mass of mountain rising in majesty from the depths below. Aside from the fluency of the brushwork and the imaginative character of the compositions, the most impressive feature of the showing is the poetic quality with which the artist has invested his work.—MARGARET BREUNING.

Pastels by Ember

Oscar Ember, who is currently showing a group of pastels at the Barbizon-Plaza Galleries, has developed an interesting technique, and given the homey ice-pick an aura of artistic usefulness. The heavy cardboard on which he works is first prepared by gouging the entire surface with the pick; this gives to the subsequent layer of pastel the appearance of thickly pigmented oil. An interesting example of this new approach is the brilliantly colored *Tulips*.

Most of the other works are drawn on the regular pastel paper, and seem a bit lifeless in contrast. Particularly worthy of mention are the two portraits, *Mr. Ortenberg* and *Mr. M. Schwab*. (Until April 16.)—J. C.

RECENT WATERCOLORS

ALFRED LEVITT

April 1-20

BABCOCK GALLERIES

38 EAST 57th STREET, NEW YORK CITY
CARMINE DALESIO, Director



Behold, We Go Up to Jerusalem: FRED NAGLER

Nagler Returns to the First Christian

THERE ARE FEW ARTISTS living today who can recount the story of Christ in such sincere and unaffected pictorial statements as Fred Nagler, in his current exhibition at the Midtown Galleries. These are not religious paintings to sear the soul with the agony and torment that was Christ's and His mankind, such as Rouault shows us, but moving testaments of faith in the dig-

nity and goodness of Christ and His teachings.

The large canvas, *Behold We Go Up to Jerusalem*, seen earlier in the exhibition of religious art at Durand-Ruel Galleries, remains one of Nagler's best paintings. There is a strength and freshness in its execution which would make it commanding painting even if divorced from significant subject. In

more traditional religious style but distinctive for treatment of oval forms and rhythms is the sculpturesque *Madonna. Disciples Bathing*, more a complex landscape with figures, is tenuous in color, lacking in the vigor of the other paintings.

And it is in the group of small studies, like the flashing, modeled *Christ and Child* and *With the Master* that we can observe Nagler's skilled painting technique, which turns with ease from heavy impasto to fine linear impression. (Until April 21.)—JUDITH KAYE REED.

Borrow or Buy

Not altogether new but the first to operate on such a large scale is the New York Circulating Library of Paintings, recently opened at 51 East 57th Street by sisters Ruth S. Butler and Eleanor S. Sadowsky. Daughters of collector H. Leonard Simmons, the sisters have been given their father's large collection of 1,200 contemporary, 19th century and old master paintings from many schools and countries. These now comprise the library where paintings may be rented for as little as \$3 monthly, the minimum fee.

Pictures are offered for any period from one month to a year. Should a temporary picture owner be loath to part with his painting he may buy the picture, subtracting his rental payments from the purchase price.

Appropriately enough, the exhibition for April comprises a selected group of flower paintings by many well-known artists. Prominent among the bouquets offered are an early and large Jon Corbino (renting for \$8.50); a charming pastel by Otto Botto (renting for the minimum \$3.50); a delicate, decorative study by Alf. J. Stromsted (renting for \$4.00); a large oil by Maris Rosenthal (renting for \$5.50) and works by Philipp Hordyk, Brackman, Bosa, Dorland, Schnitzler, Bierhals, and others.

—J. K. R.

"GLEN COOPER HENSHAW"

by

Louise Heritage and Warren Wilmer Brown

with black and white reproductions of the artist's work and full color frontispiece

Herbert B. Tachudy of New York City says: "It is a superb tribute to a great American artist. The authors, Louise Heritage and Warren Wilmer Brown, have given to the world a much needed incentive to carry on when the way is deeply clouded and our faith in humanity is at a low ebb." Limited edition of one thousand registered copies.

Acquired by: Boston Public Library, Boston Museum of Art, New York Public Library, New York Museum Fine Arts, Enoch Pratt Public Library, Baltimore, Rochester, N. Y. Public Library, Seattle Museum of Art, Sheldon Swope Gallery, Terre Haute, Ind., National Gallery of Art, Indiana State Library, Indianapolis, Ann Arbor Public Library.

PRICE FIVE DOLLARS

ORDER FROM

Brentano's, Beverly Hills, Calif.
Scribner's, New York, N. Y.
L. S. Ayres, Indianapolis, Ind.
Mrs. O. W. Bushong, Middletown, Ind.

RECENT PAINTINGS

FRED NAGLER

MIDTOWN GALLERIES

A. D. GRUSKIN, Director
605 MADISON AVE., N. Y.
(bet. 57 & 58 Sts.)

E. & A. Silberman Galleries

PAINTINGS—OBJECTS OF ART

32 East 57th Street

New York, N. Y.

Impressions of Lee Gatch

Paintings by Lee Gatch, at the New Art Circle, produce an immediacy of color of a decidedly personal palette, used in an individual idiom of color pattern. The canvases are all titled, many of the most successful using this suggestion of the objective world for abstract design. Others appear to have so tenuous a relation between title and its expression that the imagination of the observer may not be working at sufficiently high tension to discover the significance of the label.

Fish Market is one of the best examples of the artist's power to extract a generalized idea from a few significant details in a fluent wealth of blended light and color. *Fan and Forest*, a long, horizontal panel is, perhaps, the kingpin of the exhibition in the coherence of its design and the impressive working out of an imaginative conception. *Yaddo Gardens*, curiously impressionistic in its technical blurring of forms and colors; the glowing *Pleasure Garden*, and *Green Landscape* are other highly commendable items.

In *Cartwheel Inn* and *The Rainbow* the design seem to fall apart, resulting not so much in vagueness as in composition that has different focal centers that cause bewilderment. (Until April 20.)—MARGARET BREUNING.

Quiet Beauty

AS IS THE WAY with beauty in all things, some artists' styles naturally attract loud praise and admiration. Other artists, equally fine, stimulate a quieter enthusiasm, just as loyal but seldom as vociferous. In the latter group are the paintings of Harold Baumbach, who is currently holding his fourth exhibition at Contemporary Arts.

Such adjectives as lyrical and dignified are rarely paired to describe the same paintings, but those are two qualities outstanding in this individual artist's works. Baumbach, who lives and paints in what is usually considered the drab Borough of Brooklyn, paints only what he sees around him. But what he sees—the ordinary streets and houses, peopled by his neighbors and their children—are always transformed into steadily-burning beauty through his inward vision.

Next to this alchemy which gives haunting significance to the ordinary, his palette is the most important element in his art. At first casual glance rather dark and unexciting, beauty soon emerges as a rich orchestration of subtly-keyed, arresting colors—strange green-yellows are placed next to soft blues, brick reds and greys, all laid on in counterpoint to hard whites.

Outstanding among the group of 15 paintings in this rewarding exhibition are the sensitive and understanding portrait of the child, *Mimi*; the poetic dignity of the street scene, *Evening Walk*; the quiet, absorbing imagery of *Fishing Boats*, *Tree Patterns* and *February*.

—JUDITH KAYE REED.



Woman With White Gloves: RATTNER

Orchestrated Color

ABRAHAM RATTNER's pigmental brilliance is currently on view in an exhibition of his canvases at the Rosenberg Galleries in Manhattan. There is something almost akin to Flaubert's *Salambo* in the artist's approach. Looking at a still life, time seems suddenly to dissolve, and the beholder finds himself in the palace gardens of Hamilcar where pomegranates shone brightly in the light of great fires where oxen were

roasting and birds were being served up in green sauce on plates of red clay.

Yes, Flaubert would have liked Abraham Rattner's work because plastically the artist combines the same sensuality and intellectual integrity that made Flaubert tear up his prose as fast as he wrote it until he had polished it beyond his powers to improve.

Golden yellows and pinks have been balanced in what is possibly the most abstract of the works shown, titled *Man With Birds*, while *Pieta* is an intricate orchestration of the artist's familiar greens. *Woman with White Gloves* employs subtle variations of blues and is, compositionally speaking, one of the finest paintings shown. Vertical spacial divisions mark a commanding *The Woodsman*. *Temptation of Saint Anthony* pits an exotic earth colored nude against the Saint's chalky purity creating intense mood thereby. Exhibition through April 27.—BEN WOLF.

Gauguin at Wildenstein

On April 4, a large loan exhibition of the works of Paul Gauguin will open at the Wildenstein Galleries for the benefit of the New York Infirmary. This comprehensive showing of 40 oils, 16 pastels and drawings, 25 woodcuts, etchings and lithographs, 3 woodcarvings and Gauguin's original letters is accompanied by an illustrated catalogue with a foreword by Somerset Maugham. A charge of \$6 will be made for the gala opening on the evening of April 3, after which the admission will be 60 cents.

The exhibition which will continue until May 4, will be reviewed in the next issue of the DIGEST.



Composition by Jon Corbino

American Paintings

BEAL	KANTOR
BELLOWS	KENT
CORBINO	KUEHNE
DAVIES	LINTOTT
ELSHEMIUS	LUKS
FREDRICKSON	MARIL
GLACKENS	SIMKHOVITCH
HASSAM	STERNER
HALEY LEVER	WEIR

WATERCOLORS BY

TSCHUDY

APRIL 1 - 20

Arranged by

MARIE STERNER

FRENCH & CO., INC.

210 East 57th St.

New York City

PAUL ROSENBERG & CO.

Established 1878

16 East 57th Street, New York

RECENT PAINTINGS BY

ABRAHAM RATTNER

April 1 - 27

MODERN PAINTINGS

FIRST SHOWING THROUGH APRIL 15

PIERRE MATISSE

41 East 57th Street

32 E. 51 • THE DOWNTOWN

BURLIN

GALLERY

School of Paris

VALENTINE GALLERY 55 E. 57

Modern French Paintings

April 1 - May 4

PERLS GALLERIES

32 East 58 Street, New York

BRUMMER GALLERY

110 EAST FIFTY-EIGHTH ST.

NEW YORK

BEARDEN

SAMUEL M. KOOTZ GALLERY • 15 E. 57

School of Paris

THE SCHOOL OF PARIS exhibition, at the Valentine Gallery, is a sort of "Remembrance of Things Past" in its nostalgic evocation of the excitement produced by the realization that art, like life, does not stand still. Of the twenty-three artists represented, it is, of course, Picasso whose influence is most felt in the ideology of contemporary work, not alone in fine arts, but in every ramification of modern design. The later of his two canvases, *Leda*, shown here, touches the monumentality of his classic figures with the fantasy of surrealism.

Au Piano by Matisse integrates in some miraculous manner the figure of a woman seated at the piano with elaborate Oriental draperies of background and an exquisite still-life of anemones. *Nature Morte*, by Gris escapes the monotony of color of his earlier work and reveals his move to purism. Dufy's gay *Ascot*, Rouault's compelling figure, *Juge* and Lurcat's early surrealist landscape, *Smyrne* are other striking items. Chirico's *Chevaux*, with its mingling of antiquity and reality in architectural design, marks his departure from his former type of surrealist expression.

Andreu's exquisite precision of draftsmanship and impeccable taste in *Nus* and Soutine's emotional *Paysage*, executed in notes of yellow, rather than his usual flaming reds, must be cited. (Until April 13.)—MARGARET BREUNING.

Sculpture by Lipchitz

A large and comprehensive exhibition of sculpture and sketches by Jacques Lipchitz is currently being held at the Buchholz Gallery in New York. Surging twisted form, elemental and filled with movement, mark these works by the noted contemporary Frenchman. *The Prayer* is an imposing bronze that curiously enough might be likened to 20th century Baroque. *The Suppliant* is fervently dramatic, while *The Birth of the Muses I* has a monumental quality though small in actuality. Sweeping movement marks the *Joy of Orpheus II*.

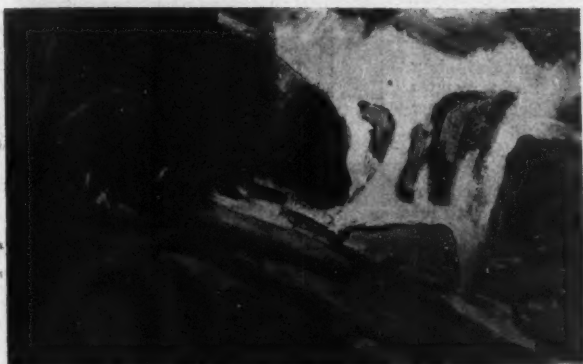
A tempera titled *Theseus* might be said to release space through its line rather than its line confining space. *Portrait of W. Oertly* in terracotta is a provocative naturalistic entry in this largely abstract group.—B. W.

With Natural Fidelity

We would like to make a rash statement and predict that there never will be an exhibition fortnight along 57th Street that does not have at least two paintings of the rugged New England coast. A woman's beauty may have launched a thousand ships but Helen's fabled inspiration pales before the number of watercolors inspired by one Maine rock.

This week honors go to John Chetcuti, an artist born on the Island of Malta, but one who has faithfully captured the changing appearance of the never-changing cold North Atlantic. In clear straight-forward watercolors, he creates sincere paintings of natural fidelity and appreciation. Supplementing these studies of the ocean are colorful and skilled views of the fisherman, his activities and his home. (At Grand Central Galleries through April 6.)—J. K. R.

The Art Digest



The Ledges by Joseph De Martini

RECENT PAINTINGS

By

JOSEPH De MARTINI

During April

Biltmore Art Galleries

LOS ANGELES 13, CALIFORNIA

Six 19th Century French Artists

Through April 30th

DURAND-RUEL

12 EAST 57th STREET

NEW YORK

Newhouse Galleries

Established 1878

**OLD AND
MODERN
PAINTINGS**

15 EAST 57th STREET

NEW YORK



LOUIS BOUCHÉ

April 1st to 20th

KRAUSHAAR GALLERIES

32 East 57th Street

New York

NIERENDORF

53 EAST 57 NEW YORK

RECENT WORK BY

PERLE FINE

Through April 20

LIPCHITZ

Through April 20

BUCHHOLZ GALLERY

Curt Valentin

32 East 57th Street, New York

american abstract

artists

10th annual

through april 13

american-british art center, 44 w. 56

Paintings by

VAVA

THROUGH APRIL 13

EXHIBITION 2nd FLOOR

American British Art Center

44 WEST 56th STREET

NEW YORK CITY

LOUIS HELD COLLECTION

76 WORKS OF ART

MARCH 31 thru APRIL 7

RoKo
GALLERY

51 Greenwich Avenue
New York 14, New York
East of 7th Ave. & 11th St.

PHOTOGRAPHER

36 Hour Delivery 36

We Specialize in PHOTOGRAPHING

FINE PAINTINGS and

OBJECTS OF ART

WALFRED MOORE STUDIO

507 Fifth Ave. Suite 905 MU 2-6924

Knoedler Anniversary

[Continued from page 6]

sors of the girls on the chocolate box tops in the most elegant poses; scenes dealing with the Franco-Prussian war or far away and romantic places; the activities of the lords and ladies of the manor and their servants. Some are saccharine to the point of being comic, some are admirable for a variety of reasons, all have in common a now uncommon standard of craftsmanship, whether or not they have something to "say." Among them, Monticelli's colorful, imaginative *Court Ladies* and Raffaelli's loose, fresh Paris street scene look daringly modern.

As the barest sampling of other things to be found in this large and varied exhibition, there is Boldini's small and charming account of ladies gossiping; an interior by Whittredge that is as airy and spacious as his landscapes; an excellent marine by Birch; Meissonier's modest, sun-filled *General and Aide-de-Camp*; a large, beautifully cool and free Courbet landscape; a handsome, stylized but simple still life by 17th century Francisco de Zurbaran; Everett Shinn's *Fifth Avenue and 34th Street*, showing the firm of Knoedler when it occupied the site where B. Altman & Co. now stands. Catherine Lorillard Wolfe paid \$12,000 for *Weaning the Calves* by Rosa Bonheur not long after Knoedler had started her on the collection which she left to the Metropolitan.

The showing of prints, while smaller, holds much the same fascination that the paintings do. Along with fine examples of printmaking over the past six centuries are many of the original Knoedler publications. Among the latter are early views of New York, sentimental and historical subjects, the mezzotints and engravings after old masters and popular paintings that flooded the country in the 19th century, and nurtured the fledgling firm into one of our foremost art dealing institutions.—J. G.

Evelyn Marie Stuart Says:

The professed enthusiasm of the Modernistic Apologists for so-called "primitive" art is puzzling when we think that the aim of most savage art efforts is that of decoration of weapons, utensils, costumes and other utilitarian objects, and that "modern design" points proudly to the gas pipe chair and glass brick wall as its climactic achievement. The moderns have stripped furniture of every bit of carving and reduced it to mere rectangular pieces whose chief glory is the surface finish. One wonders if Modernists do not need to learn the kindergarten lesson of the difference in origin and purpose of decorative art and fine art. With a grand assumption of super-sophistication our moderns point out that savages have a finer sense of design than civilized people, and pass from that to the unwarranted assumption that their art is beautiful in design because they have exercised a refined restraint of any tendency to naturalism. The fact of the matter is that primitive art is intended to be naturalistic. It is as near accurate representation as the observation and skill of its creator permitted.



"Joey the Clown," Oil Painting

by **BEN MESSICK**

One of a series of circus subjects.

OIL PAINTINGS • LITHOGRAPHS • DRAWINGS

The Francis Taylor Galleries

REVERLY HILLS HOTEL
Sunset Blvd. CR. 6-4795 Beverly Hills, Calif.

HOWARD YOUNG

GALLERIES

Old and Modern

Paintings

1 EAST 57th ST. • NEW YORK

Oil Paintings by

WILLIAM J.

POTTER

April 8-20

ARGENT GALLERIES

42 West 57th St., N. Y.

Recent Paintings

April 1-20

HARRY

GOTTLIEB

A.C.A. GALLERIES

61-63 East 57th Street • New York City

WATERCOLORS BY

MINNIE MIKELL

March 25-April 13

MORTON GALLERIES

117 West 58th Street • New York City

SCULPTURE

MARK FRIEDMAN

APRIL 1-13

BONESTELL • 18 E. 57 St., N. Y.

NEW PAINTINGS

APRIL 1-13

LOUISA ROBINS

BONESTELL • 18 E. 57 St., N. Y.

EXHIBITION

KNOEDLER

ONE HUNDRED YEARS
1846 — 1946

April 1-27

14 East 57th Street, New York

WILDENSTEIN and CO. INC.

LOAN EXHIBITION
PAUL GAUGUIN

for Benefit of
the New York Infirmary

April 4 - May 4

10:00 - 5:30

Admission 50c plus tax

19 East 64th Street, New York City

Paris

London

Superb Color Reproductions of Old & Modern Masters

usually 50c to \$1 each, now

6 for \$1 or 14 for \$2

Finest quality. Size, about 7" x 9". Choose from following list. Order by number, on letter or postcard. Send no money. Pay postman \$1 or \$2 when he brings your order, plus a few cents postal expense. Or if you prefer, pay in advance, and shipment will be postpaid. Money back if dissatisfied. Order at once before stock runs out.

82 Botticelli, Birth of Venus. 83 DaVinci, Mona Lisa. 84 DaVinci, Last Supper. 85 Albertinelli, Visitation. 86 Michelangelo, Madonna Child St. John. 87 Titian, Bacchus and Ariadne. 89 Raphael, Ansidei Madonna. 90 Del Sarto, Madonna of Harpies. 128 Millet, Angelus. 173 Winslow Homer, Fox Hunt. 134 Van Gogh, Sun Flowers. 135 Van Gogh, Self Portrait. 136 Whistler, Portrait of My Mother. 137 Whistler, Portrait of Carlyle. 109 Vermeer, View of Delft. 110 Vermeer, Lady at Spinnet. 180 Grant Wood, Fall Plowing. 176 Ryder, Race Track. 148 Constable, Corn Field. 132 Cézanne, Chestnut Trees. 103 Rembrandt, Syndics. 104 Rembrandt, Man in Armor. 139 Gainsborough, Blue Boy. 102 Hals, Laughing Cavalier. 141 Raeburn, Boy with Rabbit. 136 Hogarth, Shrimp Girl. 131 Manet, Bar at Folies Bergeres. 145 Turner, Fighting Temeraire. 146 Turner, Crossing the Brook. 154 Watts, Hope. 157 Millais, Blind Girl. 160 Burne-Jones, Star of Bethlehem. 174 Eakins, Thinker. 179 Bellows, Artist's Mother. 177 Sargent, Carnation, Lily, Lily, Rose. 124 Fragonard, The Swing. 118 Chardin, Benedicite. 116 Watteau, Fete Champetre. 122 Greuze, Broken Pitcher. 112 Hobbema, Avenue. 113 Velasquez, Venus and Cupid. 114 Velasquez, Philip IV. 96 Mabuse, Adoration of Kings. 99 Van Dyck, Charles I. 94 Van Eyck, Virgin and Donor. 100 Dürer, Adoration of Kings. 133 Renoir, La Loge.

Stuart Art Gallery, 455 Stuart St., Boston

April 1, 1946

ETIENNE ADER ALPHONSE BELLIER

Will Sell at Public Auction
IMPORTANT PAINTINGS

from the estate of the late
Mme. Dubernet-Douine

including works by

FANTIN-LATOURE	HUBERT ROBERT
COROT	LAWRENCE
PATER	GUARDI
NATTIER	CANALETTO

Sale to be held at

Galerie Charpentier
Faubourg St. Honoré, Paris
on

APRIL 11th and 12th, 1946

Catalogue available from
Etienne Ader, 6 rue Favart, Paris

SOCIETY OF ILLUSTRATORS, INC.

WALLACE MORGAN : Hon. President
ARTHUR WILLIAM BROWN : President
AL PARKER : Vice President
ROY SPRETER : 2nd Vice President



JAMES D. HERBERT : Treasurer
JOHN VICKERY : Recording Secretary
BUDD HEMMICK : Corres. Secretary
STANLEY BATE : House Chairman

ADVISORY BOARD: FRED COOPER, *Editorial Advisor*; ARTHUR WILLIAM BROWN, DEAN CORNWELL, ALBERT DORNE, STEVAN DOHANOS, JOHN GANNAM, JOHN HOLMGREN, AL PARKER, NORMAN PRICE, FRED LUDEKENS, NORMAN ROCKWELL. (BEN WOLF—EDITOR)



Pharmacist's Mate in Action: JOHN FLOHERTY, JR.

One of the features of this page is the presentation of the opinions of members of the Society concerning the various phases of their profession and the rebuttals that it is hoped these opinions will bring forth from the readers of THE ART DIGEST. Robert Fawcett who has written the article in this issue is an American illustrator of note and was recently awarded First Prize in the True Magazine contest held at the Galleries of the Society of Illustrators. . . . Without further ado . . . Mr. Fawcett!

Minority Opinion By Robert Fawcett

A general appraisal of illustration today is extremely difficult, for the word means many things to different people. To the layman we are all "artists," but within the profession the word illustrator is broken down into classifications and categories. Also, it is impossible to avoid an appraisal uncolored by one's attitude toward the current social scene. A technical appraisal is much easier, for the magazines are full of drawings of such facility as would stagger an earlier generation. But technical facility, which is too often admired and emulated by the student, can only come about in an absence of effort, and this seems to be the weak spot of contemporary illustration.

Let us consider illustration in the popular periodicals. It would be nice to be able to select the comparatively few illustrated books as a yardstick of excellence—but it is the periodicals which reach and influence the millions, and the responsibility involved in drawing for this public is too seldom considered

by the illustrator of advertisements and editorial fiction.

In drawing for advertising there is not much that can be done. The specifications are rigidly laid down by a profession which is dedicated to selling merchandise. Theirs is a dream world in which people move with perpetual grins, displaying perfect sets of dentures under all circumstances. Eighteen-year-old Powers' models pack off to school their happy broods of five or six kids, and men of affairs sit around apparently oblivious to the tempting high ball within arm's reach. It is a world which bears only the remotest resemblance to reality and its demands are adequately met by drawing on the established resources of photographers and model agencies, and the numerous mechanical devices, and fusing these into acceptable advertising illustration. The highest importance is placed on technical accuracy and the least on true reality.

Unfortunately this influence has carried over into the editorial pages, and illustrators have been depicting this same artificial world of synthetic glamor for story illustration. It may be argued that even so, the drawings adequately complement the fiction they illustrate, and in many cases this is quite true. Many art editors urge the illustrator to ignore the text and produce for them drawings which in quality far outweigh the story, but this has always seemed to me misleading, and even a trifle dishonest to the public.

Better illustration, and there is plenty of room for it, will come about auto-

matically when the calibre of fiction improves. It is doubtful whether the fiction will ever be truly literate or even mildly controversial, for these qualities are bad for circulation, which in turn is bad for advertising revenue. Yet this is the only kind which will stimulate the illustrator to serious effort or attract into the profession artists who otherwise would have no truck with it.

That illustration is in need of a great deal of improvement is not a majority opinion. Norman Rockwell, for instance, believes that we are entering, if not already in, a "Golden Age" of Illustration, but I am afraid that this is the opinion of a generous personality absorbed in the contemplation of his own unique product. No one will deny that there is plenty of "glitter," but the age is golden in more of a monetary than an artistic sense.

We are going through a period when the tangible rewards of a large income are illusory, and it might be a good time for the illustrator really to come to grips with himself and his work in an endeavor to raise illustration to the position of a respected member of the graphic arts. Less dependence on, or more intelligent use of the camera would be a step in the right direction. Less reliance on the glamor products of the model agencies and a keener observation of how real people look, move, and behave is bound to result in drawings far more credible than those which decorate the average magazine page. An active interest in painting—both contemporary and of the past—will inevitably stimulate and color the illustrator's thinking toward his own work. Perhaps most important is the courage to fight a drawing through that early facile stage in which the temptation is always to leave well enough alone, and to abjure the meretricious tricks by which a few have gained considerable notoriety.

Also we can all work toward a society that will allow our vast audience the leisure to develop its own taste and discrimination, to the point that, as in radio commercials, it starts to put the pressure on the present arbiters of taste.

* * *

The Society announces an Annual Scholarship Contest. Six art schools are participating in the contest. Three winners are to be chosen from each. The first Scholarship award is \$300. Second Prize, \$150. Honorable Mention, \$50. The awards are to be restricted to undergraduates who intend to continue their studies throughout the following year. They must further restrict their entries to illustrations based on problems submitted by the Society. Awards, however, are not restricted to members of the illustration classes. All students may compete.

Work is to be based on three short story manuscripts (unpublished) that have been given by the editors of *American Magazine*, *Colliers*, and *Cosmopolitan*. The art editors of these magazines will form the jury together with four illustrators. Any work whether awarded a scholarship or not may be chosen as an illustration for these stories. They will be paid for at the magazines' regular rates when the stories are published. The names of the winning students are to be announced in May.



By Ben Wolf

Quick Watson . . . the sulphur and molasses! . . . Now is the time for all good men to come to the aid of their palettes. . . . The quick brown fox jumped over the lazy easel. . . . Please forward all mail to Wellfleet until further notice. If the reader detects a certain incoherence in this column, this is what happened . . . I saw a butterfly the other day when I was Fifty-Seventh Street-walking. Moreover he perched for an instant on my hand. Result . . . spring fever. A bad dose. A flying trip to Cape Cod did no good, either. It was beautiful . . . moreover I saw four robins.

Understand me now . . . I love New York . . . but oh you sun-warmed sand dunes!

Our midget-sized drama of last issue seems to have been rewarded by several flattering chuckles . . . so we decided to try one out for size in the pseudo-sophisticated idiom.

SCENE: *The penthouse living room of Mr. and Mrs. Timbert Passepartout. When the curtain rises we find Timbert and his wife Agatha studying a primitive painting that they have just obtained on approval from the 57th Street Galleries of Vladimir Pfwopff. Timbert speaks:*

TIMBERT: Like it, Agatha?

AGATHA: It's just too, too darling . . . but really, I mean.

TIMBERT: I questioned Mr. Pfwopff about the trees in the distance being larger than those in the foreground . . . frankly, seemed damned odd to me . . . but he assured me that it's the mark of a really good primitive.

AGATHA: But really, my dear . . . shocked you didn't know.

TIMBERT: (*Affectionately kissing his wife on her forehead*) I know I'm not up to you on these things but you must be patient . . . I am trying. Think it's tops, really.

AGATHA: (*Cupping his face in her hands*) Really sure?

TIMBERT: But really, I mean.

AGATHA: I don't want it really. I don't unless you're sure, really sure.

TIMBERT: (*Cupping her hands in his face*) Really sure, but really, I mean.

AGATHA: Oh, Timbert, I'm so happy! (*The curtain slowly descends as the happy couple rush for picture hook and hammer.*)

Your columnist lately received a letter that he must confess saddened him considerably. It was not a "nasty" epistle . . . but . . . my correspondent said in the course of said letter that I as a critic tended to only mention "the boys that are fashionable." That hurt. There's nothing a critic wants so much as to be the discoverer of new talent. Yours

truly is no exception. But there is one thing that new and struggling talents are very apt to overlook and I'd like to point it out here.

There is very frequently a good reason why certain artists are so successful . . . its simply because they happen to be good. Iconoclasts are important members of the art family but only when they are in possession of adequate sledge-hammers . . . unerringly swung.

Bumped into Bill Zorach since the last issue and he threatens to write a letter to the column revealing the *real* reasons why he abandoned the Village. The battle is on!

Artist Fay Helfand Gold writes concerning the importance of continued art therapy despite the fact that the war is over. Says Miss Gold: "I am still working with the wounded veterans at Fort Jay—Governors Island. Sad to tell a serious situation has developed. In this great city with its thousands of artists, it is difficult now to find even a few out of the many who are willing to give a little time to this work. I can tell you and the others that it is very satisfactory activity. The men tied down to beds need occupation, and modeling in clay, painting in the various media, offers them so much and helps while away the long hours. The Arts and Skill Corps needs even a handful of volunteers to carry on this work."

Artist Gold informs us further that there is currently an exhibition of work produced by artist volunteers who teach at Fort Jay and Halloran Hospital at the Laboratory Workshop of the Arts and Skills Corps, 6th floor—401 Fifth Avenue—at the headquarters of the American Red Cross.

Mother Peale's Handy Scrap Book seems to have found friends so until further notice on your part we'll drop a few quotes in here for your perusal . . . that is if our sources don't go dry in the meantime. . . .

" . . . We know what pains great Princes have taken, at all times, to collect the pictures of the great masters; which they have esteemed among the most precious ornaments of their palaces. And we daily observe what pleasure the art yields to men of high rank, and people of good sense, who have a taste for fine things. We know with what distinction the skilful painters of latter times have been treated by crowned heads; and how highly Titian and Leonardo da Vinci were esteemed by the Princes they served. The latter died in the arms of Francis. I and the former gave so much jealousy to the courtiers of Charles V because he delighted in that painter's conversation, that the Emperor was obliged to tell them, he could always have courtiers but could not always have a Titian. We know also, that this artist having once dropt a pencil, as he was drawing Charles V's picture, the Emperor took it up; and, on Titian's making apologies, and returning thanks, he said, "Titian deserves to be served by Caesar." . . . *The Principles of Painting—London 1743.*

" . . . If I'd gone blind, I'd have taken pupils. I couldn't have seen what they were doing, but I'd have talked to them. I'd have told them many things about painting which my present life doesn't allow me to express. I am certain that some of my pupils would have painted works of a peerless classicism; others would have become pure abstractionists." . . . *Georges Rouault.*

" . . . Many of the great monuments of art have been destroyed; others have been cast aside or still await discovery. But it is not only those which lie buried in the earth that have been cast aside; many works still exposed to the light of day or preserved within the walls of museums have been cast aside because they are no longer necessary to our everyday life." . . . *Ludwig Goldscheider—Art Without Epoch.*

Emerson C. Burkhart of Columbus, Ohio, sends in the following parody on Apemantus' grace in Shakespeare's *Timon of Athens*. (Act I—Scene II.)

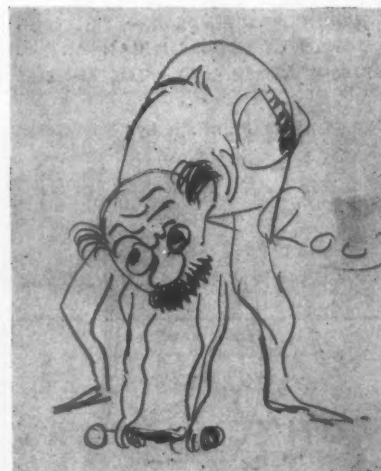
"Immortal gods, I crave no pelf;
I paint for no man but myself;
Grant I may never prove so fond,
To trust a critic on his oath or bond;
Or an editor and his staff;
Or a patron if I should need one
Ain't the world full of chaff.

EDITOR'S NOTE: It sure is.

Saint Patrick's Day might be a great day for most Irishmen, but it was a bad one for my old coastguard shipmate, Pat Collins. Seems Pat decided to honor his patron saint by painting instead of drinking. A fine idea, except New York's finest objected vigorously to the artist's choice of locale . . . 42nd and Broadway, and marched our hero off to the Bastille for obstructing traffic . . . Said Pat: "What hurt me most was that he (the officer) said I was no artist."

The other evening at Jon Corbino's atelier just before his case of spring fever drove him northward to Rockport we found ourselves discussing the pantomimic art of lifting an imaginary weight. Hieing him to his sketch pad, Jon dashed off the drawing of Picasso Peale herewith reproduced.

The Weight Lifter by Jon Corbino



BOHRD

TO APRIL 6th

SCHREIBER

APRIL 8 TO 27

Associated AMERICAN ARTISTS Galleries

711 FIFTH AVE., NEW YORK

JACOB HIRSCH

ANTIQUITIES & NUMISMATICS, Inc.

30 West 54 Street, New York

Works of Art:

EGYPTIAN—GREEK—ROMAN
ORIENTAL

MEDIAEVAL—RENAISSANCE
PAINTINGS

DRAWINGS—PRINTS

PAINTINGS BY

STAMOS

PAINTINGS BY

DANTE

To April 20

MORTIMER BRANDT GALLERY

15 E. 57th St.

NEW YORK CITY

PAINTINGS

SCHNEIDER-GABRIEL GALLERIES

69 EAST 57th STREET • NEW YORK

STENDAHL GALLERIES

ON PERMANENT VIEW PAINTINGS BY

WRIGHT • LUNDEBERG • FEITELSON

ALSO PRE-COLUMBIAN ART

3006 WILSHIRE BLVD • LOS ANGELES

Paintings by

BRYGIDER

April 8-20

ARGENT GALLERIES

42 West 57th St., N. Y.

RECENT PAINTINGS

BAUMBACH

APRIL 1-19

**CONTEMPORARY
ARTS 106 E. 57th St., N. Y.**



The Procession to Calvary: GEORGE ROUAULT

Chrysler Collection Goes Under the Hammer

WALTER P. CHRYSLER, JR. seems to be following in the lead of another famous collector, Frank Crowninshield, for on the evening of April 11, just a little over a year after the first sale of works from his collection, another, slightly smaller group of his paintings and drawings will come up at auction at the Parke-Bernet Galleries.

Similar in character to the first part of the collection which was sold, the current one features modern French works with emphasis on Picasso, but there is also a sizable group of early 19th century American portraits, landscapes and genre subjects, mostly by unknown artists, and a few early pieces by our better known 20th century practitioners. Many of these pictures are familiar to a wide audience, having been included in exhibitions of the Chrysler Collection—as a whole or in part—in Chicago, Detroit, San Francisco, Boston, Richmond, Philadelphia, New York and Washington.

Of particular interest among the works by Picasso are *Bone Forms*:

Project for a Monument (1930); *Sculpture Negre, Femme* (1929); *Un Verre d'Absinthe: Nature Mort* (1911-12) and *La Jeune Fille au Chapeau Jaune* (1921). Other notable French paintings include Chirico's early *Hector et Andromaque*; *Compotier et Guitare* (1923) and *Nature Mort* (1919) by Juan Gris; a Miro abstraction painted in 1925; Rouault's moving *The Procession to Calvary* (1891); Masson's *Nus et Architectures* (1925); a swirling Soutine *Still Life*; *Vase d'Anemones* by Braque (1927) and Derain's *Tete de Femme*. Two drawings by Picasso, *Women in a Studio* and *Seated Figure and Profile Head*, and Braque's sanguine drawing for *Les Grosses Pommes* give an idea of the quality of the work in that medium.

Among the American pictures are Burchfield's lonely *Deserted House* and Marin's 1910 version of the *Spirit of New York*, both watercolors; an unusual *Still Life* by Alexander Brook; *Moonlit Sea* by Eilshemius, and *On the Susquehanna* by John Kane. An exhibition will be held from April 6.

New York Auction Calendar

April 3 and 4, Wednesday and Thursday afternoons. Parke-Bernet Galleries: Part I of the Eldridge R. Johnson Collection. Manuscripts, books and drawings. Original manuscript of Carroll's *Alice's Adventures in Wonderland* plus two rare copies of the 1865 edition, one with ten original drawings by Tenniel and a presentation copy to Dinah Mulock Crank; other Carroll autographs and books; original watercolors, pencil, pen-and-ink drawings and sketches by George Cruikshank; other literary material. Now on exhibition.

April 3 and 4, Wednesday and Thursday evenings. Part II of the Eldridge R. Johnson Collection. Engravings, etchings, including 100 by Rembrandt; work by Dürer; four rare examples by Israhel Van Meckenem; 28 French 18th century engravings in color. Now on exhibition.

April 6, Saturday afternoon. Parke-Bernet Galleries: French 18th century and other furniture and decorations; paintings. Aubusson and Oriental rugs; 17th century Spanish needlepoint bird and animal carpet, property of various owners. Now on exhibition.

April 9, Tuesday evening. Parke-Bernet Galleries: The W. W. Cohen Collection of historical autographs including Franklin, Washington, Alden, Jefferson, Lincoln. Exhibition from April 5.

April 10, Wednesday afternoon and evening. Parke-Bernet Galleries: Books from the libraries of Prince B. Gialma Odessachi, the late Helen Hay Whitney, the late Katherine M. Berwind, others. Illuminated manuscripts; incunabula; first edi-

tion of Newman's *Dream of Gerontius* and other first editions of French and American authors; French illustrated books. Exhibition from April 5.

April 11, Thursday evening. Parke-Bernet Galleries: Paintings from the collection of Walter P. Chrysler, Jr. Oils, watercolors and drawings by French and other moderns, including Picasso's *Bone Construction: Project for a Monument*; *Sculpture Negre* and a pastel, *La Jeune Fille au Chapeau Jaune*. *The Procession to Calvary* by Rouault; *Still Life* by Soutine; an abstraction by Miro; Derain's *Portrait of a Lady*; three works by Masson; two still lifes by Juan Gris; *Hector et Andromaque* by de Chirico; a Braque flower subject in oil; three drawings by Matisse; works by Eilshemius, Dufy, Burchfield, Brook and early American portraits and primitives are also included. Exhibition from April 6.

April 11, 12 and 13, Thursday through Saturday afternoons. Parke-Bernet Galleries: Period furniture and decorations from the estates of the late Francis G. Lloyd and Matilda H. Lloyd, property of Mrs. J. E. R. Carpenter, others. English 17th and 18th century furniture; American Sheraton and Empire pieces. Silver and silver-plated ware, table china, decorative objects; wicker terrace furniture, George I yewwood secretary-cabinet formerly in the Wade-worth Lewis collection; early Georgian wing chair; American Sheraton mahogany counting desk; several tilt-top tripod tables; Chinese porcelain, Oriental rugs and carpets. Exhibition from April 6.

ANTIQUE, ART & BOOK AUCTIONS

IN THE MOST CENTRALLY LO-
CATED SECTION OF NEW YORK

**IF YOU CONTEMPLATE
AN AUCTION OR IF YOU
DESIRE VALUATION**

write us for terms and details. We
maintain a department exclusively
for appraisals and inventories. In-
quiries respectfully solicited.

**PLAZA ART GALLERIES
INC.**

9-11-13 East 59th St., New York, N. Y.

AUCTIONEERS:

Messrs: W. H. O'Reilly, E. P. O'Reilly

KENDE GALLERIES of GIMBEL BROTHERS

33rd Street & Broadway, N. Y.

**SALES AT PUBLIC AUCTION
FOR ESTATES and INDIVIDUALS**

**Weekly Exhibition and
Auction Sales of**

**PAINTINGS • PRINTS
SILVER • FURNITURE
PORCELAIN • RUGS • GLASS
TEXTILES**

and Other Art Property

The Kende Galleries offer unparal-
leled facilities for selling estates.
Cash advances on properties for es-
tates in need of administration ex-
penses or taxes will be made. All
sales are given unusually large cov-
erage in newspapers and magazines.
Write or phone Pennsylvania 6-5185.

SCHONEMAN

Fine Paintings of All Schools

**SEE US BEFORE YOU BUY
OR SELL PAINTINGS**

73 E. 57 **GALLERY** New York, 22

Schultheis Galleries

ESTABLISHED 1888

PAINTINGS

15 MAIDEN LANE, NEW YORK

A Modern Viewpoint

By RALPH M. PEARSON

Books by Artists and a Wallpaper Design Competition

The books by artists published by the American Artists Group were reviewed last week by Judith Kaye Reed and I hereby annex that review to this article. Then I want to emphasize a certain point which Mrs. Reed did not stress but which gives the enterprise unique importance—the fact that here is a group of books solely by and about artists. I have not checked statistics but probably this is the only publishing venture in the country with such a goal.

We need more books by artists. This is undoubtedly a prejudiced statement, since I happen to be an artist who writes books, but I have on tap a few bushels of evidence that such books are needed—sorely needed, in fact, to balance the voluminous outpourings of printed words about art by laymen. The historians, the scholars, the aestheticians, the philosophers, the museum directors, the art critics, the art officials and the feature writers are all copiously heard in print; it is a very rare event when an artist—the professional practitioner who is supposed to “know through doing,” and the source of all the commotion—speaks out in the printed word.

The American Artists Group, headed by Mr. Samuel Golden, has now begun the important task of filling that presumably aching void. I cannot argue the case here. I can only urge that when Maurice Sterne speaks about War Memorials, or when Davis, Zorach, Weber, Kuniyoshi, Mueller and other artists speak about their own work and goals, it will be rewarding to listen to their informed words.

Speaking of artists as non-practicing authorities, there are many implications—a very great many implications—which need to be discussed. One which happens to be on my desk at the moment is an International Wallpaper Design Competition sponsored by a manufacturer, United Wallpaper, Inc. The announced purpose of the competition is “to stimulate interest in wallpaper design among artists and designers all over the world,” to give them “world-wide recognition,” to “discover new talent” and the like. Awards are \$1,500 for the grand prize and \$1,000 each for six additional prizes.

The jury consists of a wallpaper stylist, an interior decorator, two editors of arts and decoration magazines and the head of the firm's design department. These are all business people, please note. Also note the announced goal does not include improving the art of wallpaper design, which greatly needs rejuvenation. Also that no artists are on the jury. The event, in other words, is a straight business affair and any genuine artists who wish to compete will do well to hold down their designs to the routine market demand.

Leader artists are authorities whether they are recognized or not and whether they assert themselves or not. This is the most crucial cultural fact of life that our society still has to learn.

PARKE-BERNET GALLERIES • Inc

30 EAST 57th STREET
NEW YORK 22, N. Y.

*Public Auction Sale
April 11 at 8 p.m.*

**FRENCH AND OTHER
MODERN
PAINTINGS**

From the Collection of

**WALTER P.
CHRYSLER, Jr.**

Picasso, Braque, Gris, Rouault,
Soutine, Miro, Masson, Chirico,
Derain and other moderns. A
group of American primitive
paintings.

Illustrated Catalogue 50c
**ON EXHIBITION FROM
APRIL 6**

*Public Auction Sale
April 20 at 2 p.m.*

**FINE FRENCH
XVIII CENTURY
FURNITURE
PAINTINGS
Works of Art**

The Private Collection of

**MR. and MRS.
HUGO MOSER**

Included in the collection are
paintings by Canaletto, Barthel
Bruyn the Elder, Van Dyck,
Lucas Cranach the Elder and
Renoir.

Illustrated Catalogue 50c
**ON EXHIBITION FROM
APRIL 13**

Circulars Free on Request

Fine Books FOR Art Lovers



PUBLISHED BY THE
*American
Artists Group*

The purpose of the American Artists Group is to bring more American art to more Americans. It started in 1934, when several artists banded together to find ways and means of making their work available to more people. Thus was evolved one of the most important ideas in art book publication. Here are the first books in this new series.



ONLY **\$1** EACH

A series of Monographs by America's foremost Artists

ILLUSTRATED IN FULL COLOR AND GRAVURE

THIS distinctive series is introduced by the American Artists Group so that everybody can become familiar with the work of the great artists of our own time and country. Each monograph contains from fifty to sixty illustrations in gravure, and a frontispiece in full color. Thus every book is a permanent exhibit of the best of the artist's life work . . . and all within easy reach. Not only are the pictures selected by the artist himself, but the introductory or explanatory text is also his own. "I know of no picture books so full of pleasure to the eye and the mind."—*John Sloan*

1. JOHN SLOAN
2. ROCKWELL KENT
3. THOMAS H. BENTON
4. MAX WEBER
5. WALDO PEIRCE
6. STUART DAVIS
7. EUGENE SPEICHER
8. EDWARD HOPPER
9. ALEXANDER BROOK
10. GLADYS ROCKMORE DAVIS
11. KUNIYOSHI
12. BERNARD KARFIOL
13. CHARLES BURCHFIELD
14. JOHN STEUART CURRY
15. WILLIAM ZORACH



ANATOMY FOR ARTISTS

By REGINALD MARSH. "His astonishing presentation of adaptations and copies of anatomical drawings by the masters will be of tremendous value in the self education of any draughtsman or painter. It drops like an anatomic bomb, with construction as its purpose, into the geometric experiments so evident in modern works."—*John Sloan*. 445 Illus.

\$3.75

PICTURE FRAMING

By EDWARD LANDON. The scarcity of literature on this subject and the reluctance of craftsmen to part with so-called "secrets" long made it impossible to secure accurate information. The mysteries of mat-cutting, finishing and frame-assembling are fully explained here by a craftsman whose originality has made his frames famous. 257 Illustrations.

\$2.75

AMERICAN WATERCOLOR & WINSLOW HOMER

By LLOYD GOODRICH. In part a history, this is also a warm, human story of the inspirations and achievements of the men who have given watercolor its present stature and vitality, especially Winslow Homer. He also discusses Audubon, Hill, Inness, Eakins, LaFarge, Hopper, Burchfield and others. 72 Illustrations.

\$2.00

HOW I MAKE WOODCUTS

By HANS ALEXANDER MUELLER. The art of making a woodcut, from the simplest basic strokes to the final multicolor blocks with their strange and subtle power. "No other artist in our time," writes *Lynd Ward*, "has explored the possibilities of this medium so widely or achieved so much in it." 75 Illustrations, two-color printing.

\$2.75

TUDOR PUBLISHING CO.

221 FOURTH AVE., N. Y. 3, N. Y.

I am enclosing check or money order for \$_____ for which please send me the books checked below:

MONOGRAPHS at \$1 each

- | | | |
|---------------------------------|---------------------------------------|-------------------------------------|
| <input type="checkbox"/> Sloan | <input type="checkbox"/> Gladys Davis | <input type="checkbox"/> Anatomy |
| <input type="checkbox"/> Kent | <input type="checkbox"/> Stuart Davis | <input type="checkbox"/> Picture |
| <input type="checkbox"/> Benton | <input type="checkbox"/> Speicher | <input type="checkbox"/> Framing |
| <input type="checkbox"/> Weber | <input type="checkbox"/> Hopper | <input type="checkbox"/> Watercolor |
| <input type="checkbox"/> Peirce | <input type="checkbox"/> Karfiol | <input type="checkbox"/> Woodcuts |
| <input type="checkbox"/> Brook | <input type="checkbox"/> Kuniyoshi | |
| <input type="checkbox"/> Curry | <input type="checkbox"/> Burchfield | |
| <input type="checkbox"/> Zorach | | |

Name _____

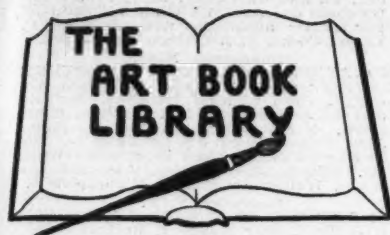
Address _____

City _____

Zone _____ State _____

AD

Distributed by TUDOR PUBLISHING COMPANY, New York



By JUDITH K. REED

MORE THAN MOST, the forward-looking Museum of Modern Art has realized the significant contribution a museum can make in the field of creative research and interpretation, as set down for broad consumption in museum publications. When time has rendered its verdict on this very active and often controversial modern museum it may well be that the books released under its imprint will have more lasting significance than its acquisitions.

The Museum of Modern Art's catalogue of books includes many pioneering studies in art and architectural history. So large has this function of the museum grown that on January 15 Simon & Schuster became the trade distributors for all books published by the Museum of Modern Art, while complete editorial and production control remains with the museum staff.

Listed in Simon & Schuster's spring catalogue of museum books are six new titles and a number of reprints, all of which will reach bookshelves between April and late summer. The new books are:

If You Want To Build A House, which combines a "discriminating survey of modern architecture with an analysis of problems in home planning, designing and construction," and is designed to show "how the modern architect can answer your needs." Written by Elizabeth B. Mock and illustrated with 116 plates by Robert C. Osborn, it will sell for \$2.00, when it is published sometime this month.

Arts of The South Seas, a complete survey in English of South Pacific art, written by Professor Ralph Linton and Paul Wingert, both of the faculty of Columbia University, and Rene d'Harnoncourt, of the museum staff who arranged the large exhibition of the same title, current at the museum through April 19. Illustrated by 200 plates and 4 full color illustrations by Miguel Covarrubias, the book should be out by the middle of May and will sell for \$5.

Picasso: Fifty Years of His Art, which promises to be the most comprehensive book devoted to this much written about modern innovator, surveys "the artist's historic past and follows his story through to his courageous activities during the Nazi occupation of Paris and his controversial position in 1945." In addition to the text by Alfred H. Barr, Jr., the book will include 300 plates, 7 in color, illustrating Picasso's easel paintings, sculpture, prints and ballet designs; several statements by the artist and a bibliography. Promised for distribution in early summer, it will be priced at \$5.

History of Impressionism by John Rewald is heralded as "an integrated chronicle of the simultaneous development of the various painters, their relationships, their feuds and common

struggle." Based on scholarly research, unpublished documents and letters, it will read "like fiction in which the works of the painters and their own words illustrate the story of revolt, enthusiasm and conflict." Promised for distribution in early summer, the book will contain 478 plates, 22 in full color; will sell for \$7.50.

Edward Weston is the history of this photographer's development, his esthetic understanding of the medium and his basic technique, discussed by Nancy Newhall in a critical essay accompanied by 28 plates of his best photographs. Priced at \$1.50 it should be ready in mid-April.

Georgia O'Keeffe, a monograph of this artist's "artistic explorations from her discovery in 1916 to her latest work of 1945," written by James Johnson Sweeney. To be ready sometimes in early summer after Miss O'Keeffe's retrospective is held at the Museum, it will include 50 plates, 3 in color and be priced at \$2.50.

Extensively revised editions of the following books, now out of print, will also appear in early summer.

Daniel Catton Rich has added much previously neglected source material to his study of the beloved French primitive, Henri Rousseau. Priced at \$2.75 *Henri Rousseau* contains 52 plates and 4 full color reproductions.

The new edition of *Salvador Dali* will bring James Thrall Soby's monograph on that artist up to date. It includes 60 plates and 4 full color reproductions, is priced at \$2.75.

Other Museum Publications

"Ancient Peruvian Textiles." 1945. Washington, D. C.: *The Textile Museum of the District of Columbia*. 13 pp. of text and 14 black and white illustrations. Fifty cents.

An informative study and extensive catalogue to the exhibition of 50 pre-Spanish textiles, organized by the Pan-American Union and held at the museum last year. Text written by Alfred Kidder II and M. D. C. Crawford. Copies may be obtained from the Textile Museum, 2330 S Street, N.W., Washington, D. C.

"Notes Hispanic." 1945. New York: *Hispanic Society of America*. 132 pp. of text and 86 illustrations. \$1.00.

The fifth annual publication of the Hispanic Museum comprises illustrated essays on "A Catalan Gothic Statue" by Beatrice Gilman Proske; "Correa and Trompe L'Oeil" by Elizabeth du Gue Trapier; "Hispano-Moresque Rugs" by Florence Lewis May; "Manufacture of Creamware at Alcora" by Alice Wilson Frothingham; "Granados and the Opera Goyesca" by Jean Rogers Longland and "The Alameda of the Osunas" by Alice Jane McVan.

AVAILABLE IN LIMITED QUANTITIES

ARTISTS CANVAS

E. H. & A. C. FRIEDRICH COMPANY
136-140 Sullivan St. N. Y. N. Y.
MANUFACTURERS SINCE 1868
WRITE FOR INFORMATION

Vertes' MURALS

in private residence
OPEN TO PUBLIC

April 7th
through

April 14th
12 to 6 P.M.

815 FIFTH AVENUE
NEW YORK

The House of H. Heydenryk, Jr.

Makers of Fine Frames

65 West 56th Street
New York City
Columbus 5-5094

Modern Frames of Distinction
Fine Antique Reproductions

The Art of Packing . . .

If your works of art are not properly packed there is always the chance of damage. You need not have this worry if you let experienced men, such as we employ, pack and ship your works of art. Our 79 years' experience speaks for reliability.

For safety's sake—use Budworth.

W. S. BUDWORTH & SON
(Since 1867)

424 West 52nd St., New York City

COLOR SLIDES OF YOUR PAINTINGS MADE TO ORDER

2 x 2—\$3 ea. 3 1/4 x 4—\$5 ea.
Build your own permanent Color Slide Library. We have 2,000 slides to select from. All periods represented. Send 25c for lists.

AMERICAN LIBRARY COLOR SLIDE CO.
222 WEST 23rd STREET Chelsea 3-3700 NEW YORK

SERVING ARTISTS FOR FORTY YEARS

SCHNEIDER & CO.

ARTISTS MATERIALS & DRAFTING SUPPLIES

Mail and Phone Orders Carefully Filled

123 WEST 68th STREET, NEW YORK

Tel. TR. 7-8553 Picture Framing

PICTURE PRESERVO FOR OIL PAINTINGS

POSITIVELY REMOVES BLOOM
CONTAINS NO ALCOHOL

— \$3.00 & \$5.00 Size —

MARGRIEVE PRODUCTS

236 East 59th Street, New York City

ROSENTHAL, INC.

Artists' Materials of Every Description

SPECIAL!!!

3 Ply Maple Palettes—10 x 14 & 12 x 16

Quantity Price for Dealers and Schools

MAIL ORDERS FILLED

41 EAST 8th STREET, NEW YORK 3

Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

Charlotte, N. C.

SPRING EXHIBITION. May 5-31. Mint Museum. Open to all artists. Media: oil, watercolor, print, sculpture. Jury. Prizes totaling \$265. Work due April 26. For further information write The Mint Museum of Art, Charlotte, N. C.

Jersey City, N. J.

PAINTERS AND SCULPTORS SOCIETY OF NEW JERSEY ANNUAL EXHIBITION. May 6-June 1. Jersey City Museum. Open to all artists. Media: all. Jury. Prizes. Entry fee \$3 for non members. Entry cards due April 20. Work due April 20. For further information write Ward Mount, 74 Sherman Place, Jersey City, N. J.

Laguna Beach, Calif.

5TH NATIONAL PRINT EXHIBITION. May 1-26. Laguna Beach Art Gallery. Open to all American artists. Jury. Prizes. Entry cards due April 20. Work due April 22. For further information write George N. Brown, Exhibition Chairman, c/o Laguna Beach Art Association, Laguna Beach, Calif.

Lowell, Mass.

FRA ANGELO BOMBERTO'S FORUM OF ART. Whistler's Birthplace Museum. Open to professional artists. Media: all with the exception of large sculpture. Inventive artists invited to send photographs showing new handling. Entry fee \$5.00. For further information write J. G. Wolcott, 236 Fairmount, Lowell, Mass.

Newport, R. I.

35TH ANNUAL EXHIBITION OF THE ART ASSOCIATION OF NEWPORT. July 1-21. Art Association of Newport. Open to all artists. Media: oil, watercolor, pastel, drawing, print, small sculpture. Jury. Entry cards due June 10. Work due June 17. For further information write The Art Association of Newport, 76 Bellevue Avenue, Newport, R. I.

New York, N. Y.

NATIONAL SERIGRAPH EXHIBITION. National Serigraph Society. Open to all foreign artists with permanent residence

outside of the U. S. A. Media: original serigraphs. No entry fee. Jury. For further information write Doris Meltzer, Director, Serigraph Galleries, 28 West 57th St., New York 19, N. Y.

ASSOCIATED AMERICAN ARTISTS' PRINT COMPETITION. June 15-July 15. Associated American Artists Galleries. Open to all artists. Media: etching, lithography and wood engraving. Jury. Prizes totaling \$5,000. For further information write Margery Richman, Associated American Artists, 711 Fifth Ave., New York, N. Y.

COMPETITION FOR FABRIC DESIGN. Designs winning awards will be exhibited early in 1947. Museum of Modern Art. Open to all artists. Jury. Prizes totaling \$2,000. Entries due before June 1, 1946. For further information write Elliot F. Noyes, Director, Department of Industrial Design, Museum of Modern Art, 11 West 53rd St., New York 19, N. Y.

Tulsa, Okla.

1ST NATIONAL OF AMERICAN INDIAN PAINTING. July 1 to Sept. 30. Philbrook Art Center. Open to all American Indian painters of traditional or ceremonial subjects. Jury. Prizes. Entries due June 14. For further information write to Bernard Frazier, Philbrook Art Center, 2727 Rockford Road, Tulsa, Okla.

Wichita, Kansas

DECORATIVE ARTS—CERAMICS. Wichita Art Association Galleries. Open to all craftsmen artists. Media: silversmithing and jewelry, weaving, ceramics. Entrance fee \$2.00. Jury. Prizes in all media. Entry cards and work due April 20, 1946. Exhibition May 4 to 31, 1946. Write for entry blanks, Wichita Art Association, 401 North Belmont Ave., Wichita, Kansas.

REGIONAL SHOWS

Albany, N. Y.

11TH REGIONAL EXHIBITION OF ARTISTS OF THE UPPER HUDSON. May 2-June 2. Albany Institute of History and Art. Open to artists residing within 100 miles of Albany. Media: oil, watercolor, pastel, sculpture, not previously shown at the Albany Institute. Five works may be submitted by each artist. No entry cards. Jury. Purchase prizes. Work due April 13. For further information write John Davis Hatch, Jr., Director, Albany Institute of History and Art, 125 Washington Ave., Albany 6, N. Y.

Bristol, Va.

3RD ANNUAL REGIONAL EXHIBITION. May 7-27. Library, Virginia Interment College. Open to residents of Va., W. Va., Ky., Tenn., N. C., Ga., Washington, D. C. Me-

dia: oil and watercolor. Jury. Prizes. Entry cards due April 15. Work due April 22. For further information write Professor C. Ernest Cooke, V. I. College, Bristol, Va.

Minneapolis, Minn.

3RD ANNUAL SIX-STATE SCULPTURE EXHIBITION. July 2-Aug. 11. Walker Art Center. Open to legal residents, students and teachers now residing in Wisc., Iowa, Nebr., North and South Dakota, Minn. Jury. Prizes. Work due by June 15. For further information and entry cards write Mr. William M. Friedman, Assistant Director, Walker Art Center, Minneapolis 5.

Rochester, N. Y.

1946 ROCHESTER FINGER LAKES EXHIBITION. May 3-June 2. Rochester Memorial Art Gallery. Open to artists of West-Central New York. Media: oil, watercolor, drawing, sculpture, ceramics, craftwork, graphic arts. Jury. Purchase prizes. Entry blanks due Apr. 20. Work due Apr. 22. For further information write Isabel C. Herdle, Assistant Director, Rochester Memorial Art Gallery, Rochester 7.

Rutland, Vt.

3TH ANNUAL SUMMER EXHIBITION. June 1-Aug. 31. Rutland Free Library. Open to artists within a hundred mile radius of Rutland. Media: oil, watercolor, pastel, black and white, woodcarving. Entry fee \$2. Jury. Entry cards due May 18. Work due May 19, 20, 21. For further information write Katherine King Johnson, Meadow Brook Farm, Rutland, Vt.

Tulsa, Okla.

6TH ANNUAL EXHIBITION OF OKLAHOMA ARTISTS. May 7-June 2. Philbrook Art Center. Open to residents of Okla. Media: oil, tempera, watercolor, pastel, graphic arts, sculpture. Jury. Prizes. Entry cards and work due Apr. 27. For further information write Bernard Frazier, Art Director, Philbrook Art Center, 2727 S. Rockford Rd., Tulsa 5, Okla.

West Chester, Pa.

15TH ANNUAL SPRING SHOW OF CHESTER COUNTY ART ASSOCIATION. June 9-16. Art Center. Open to present and former residents of Chester County. Media: oil, watercolor, pastel, drawing, small sculpture, three entries each class. Entry fee \$1. Entry cards and work due June 3. For further information write Mrs. T. J. Burneson, Secretary, Art Center, 32- N. Church Street, West Chester, Pa.

Youngstown, Ohio

2ND BIENNIAL CERAMIC EXHIBITION. Apr. 26-May 19. Butler Art Institute. Open to residents and former residents of Ohio. Purchase prizes totaling \$150. Work due by Apr. 19. For entry cards and further information write Secretary, Butler Art Institute, Youngstown 2, Ohio.



WINSOR & NEWTON

artist's colors and materials are always of the finest quality, and reasonably priced.

WINSOR & NEWTON, Inc.

31 UNION SQUARE WEST, NEW YORK CITY

Canadian Agents:

The HUGHES BURNS Co., Ltd. Montreal, Ottawa, Toronto and Winnipeg

Ryder's Siegfried

[Continued from page 5]

are a few strange trees sloping against a moonlit sky, the moon hung low; beneath the trees the young Siegfried rides; in the edge of a stream the Rhine maidens sing. That is all, so far as the external facts and appearances are concerned.

"Where, then, lies the witchery, the music, and the beauty of this canvas? One might say, off hand, in the soul of the artist, in what he had been able to infuse of himself into his work. . . . The answer, then, lies in the rhythm, the balance, and the tone—or is it the color? Across the sky the artist has drawn dark branches of a tree so strange in form that we involuntarily feel that it is weird, unusual; we are conscious that the eye does not stop or rest on any part of the arabesque so formed by these weird limbs. We half expect something to appear! The calm of the low-hung moon amid the slow-moving mist clouds make for contrast, and we are lured to see riding beneath the dim shadow the figure on horseback—his interest and ours become identical. Change for a moment the position of this rider,

reverse his action and the whole balance is lost, so well is he placed, so perfect is the sympathy, that we too hear that sweet, silvery song, and we, also, see the maidens in the rippling stream.

"Such a picture could only come from one who knew the value of being alone, from one who chose to dream and in his dreams secure the inner calm or poise which is so necessary if full expression is to be gained . . . it is a proof that the intangible can be painted."

Art Tools for Europe

The bare necessities of food, shelter and clothing come first in devastated Europe. But in order to provide these necessities for themselves, artists must have the tools of their trade. To buy these tools for the artists of Holland, 25 leading artists in this country have donated pictures which will be on exhibition and sale at the New Amsterdam room, Rockefeller Plaza, from April 11 to 21 under the sponsorship of the Netherlands-American Foundation.

Contributing painters include Avery, Berman, Bosa, Cikovsky, Constant, de Martini, Kuniyoshi, Julian Levi, Reginald Marsh and Max Weber, as well as several of Dutch birth or ancestry.

SUMMER PAINTING CLASS

WILL REOPEN IN NOANK, CONNECTICUT • JULY 1st - SEPT. 7th

UNDER PERSONAL SUPERVISION

BRACKMAN

For Information Write: NOANK, CONNECTICUT • Tel. Mystic 368

MEXICO.....ARTS • CRAFTS • SPANISH

AT THE INTERNATIONAL ESCUELA UNIVERSITARIA DE BELLAS ARTES
OF SAN MIGUEL DE ALLENDE, GUANAJUATO

JULY 1 TO SEPTEMBER 1

For an illustrated catalogue address: STIRLING DICKINSON, Director,
1500 Lake Shore Drive, Chicago, Illinois

the hans hofmann school of fine arts
52 west 8th street

new york city

morning · afternoon · evening classes

summer department — provincetown, mass. • june-september

OZENFANT

SCHOOL OF FINE ARTS

"The School of Modern Art"
Approved by Division of Higher
Education of the University of the
State of New York under GI Bill.

Ozenfant Teaching Daily
208 E. 20th St., New York 3

THE SCHOOL OF THE WORCESTER ART MUSEUM

HERBERT BARNETT

CATALOGUE ON REQUEST — ADDRESS 33 SALISBURY STREET, WORCESTER, MASSACHUSETTS

UNIVERSITY OF WISCONSIN

on beautiful Lake Mendota

Eight-week Summer Session
June 21 to August 16

Painting Classes Under

CARLOS LOPEZ

Landscape, Portrait, Still Life
Courses for
Graduates and Undergraduates

Lectures on Techniques of Painting
Art and Industrial Arts for Elementary School
Art in Everyday Life
Art Metal
Design
Drawing
Oil Painting
Watercolor Painting

For information, write to Chairman,
Art Education Department,
University of Wisconsin, Madison 6.

ARCHIPENKO

ART SCHOOL

SUMMER IN THE MOUNTAINS
WOODSTOCK, N. Y.

FOR INFORMATION WRITE
274 WEST 10 STREET • NEW YORK

MORRIS DAVIDSON

SCHOOL OF MODERN PAINTING

MILLER HILL ROAD

PROVINCETOWN

SEASON BEGINS JUNE 17
Write Room 304 65 W. 56, N. Y. C.

For Summer Art Classes in New York

the School for Art Studies

offers classes in:

PAINTING • SCULPTURE • DRAWING
Figure, Portrait, Composition, and Landscape
Painting: stressing techniques of oil painting,
water color, gouache, pastels, and other
media. Sculpture workshop.

Distinguished Faculty
2231 B'way at 79th St., N. Y. TR. 7-1760

SCULPTURE • PAINTING

Summer Study in
NANTUCKET

Particulars:

J. G. Bergschneider

94 Beacon Street, Boston 8, Mass.

PAINT OUTDOORS WITH

DEHNER

AT THE RIVER LABORATORY ON THE MAUMEE
AT GRAND RAPIDS, OHIO

JUNE 15-JULY 13 UNIVERSITY CREDIT

WRITE: **THE ART WORKSHOP**

BOWLING GREEN STATE UNIVERSITY
BOWLING GREEN, OHIO

YUN GEE

Teaching from the Classic to Post-war
Plastic Painting (After Fauvism)
51 E. 10th St. Tel. OR. 4-0351
and teaching philosophy
for a long and fuller life.

Ox-Bow ...the ideal location
...degree credit—
GI approved
Ten Weeks, June 24
to Labor Day
Painting
School and Inn Lithography - Crafts
Instructors and Lecturers: George Buehr,
Francis Chapin, Eleanor Coen, Russell Cowles,
Max Kahn, Robert von Neumann, Rudolph
Pen, Elsa Ulbricht.
Reservation Necessary—Write Director
SUMMER SCHOOL OF PAINTING
Saugatuck, Michigan

WELLFLEET SCHOOL OF ART
ON CAPE COD
XAVIER GONZALEZ
BEN WOLF
PAINTING, DRAWING, ART CRITICISM
JULY AND AUGUST
Limited Number of Serious Art Students.
Lectures by Visiting Artists & Critics.
For further information address:
Joseph Luyber, Secretary, 122 Waverly Place
New York, N. Y.

MONHEGAN SCHOOL
THE REAL OCEAN
JUNE TILL SEPTEMBER
WRITE:
JAY CONNAWAY
MONHEGAN ISLAND, MAINE
VIA THOMASTON, MAINE

BROWNE ART CLASS
PROVINCETOWN, MASS.
A School where artistic individuality and
creative talent are encouraged.
Credits given.
George Elmer Browne, N.A.
INSTRUCTOR
PORTRAIT, FIGURE, LANDSCAPE PAINTING
Write for Circular
BOX 82 • PROVINCETOWN, MASS.

Jerry Farnsworth
SUMMER ART CLASSES ON CAPE COD
JULY 1st TO SEPTEMBER 7th
LANDSCAPE, PORTRAITURE, ALL MEDIUMS
APPROVED G.I. BILL OF RIGHTS SCHOOL
Write for Circular: Secretary, Box 78
North Truro, Mass.

CHAUTAUQUA ART CENTER
REVENINGTON ARTHUR
LANDSCAPE and FIGURE
N. Y. Uni. Credit, Summer Sports, Symph. Orch.
WRITE FOR ARTS AND CRAFTS CATALOG
MRS. L. H. HARTZELL, Sec'y
CHAUTAUQUA NEW YORK

JULY - AUGUST - 1946
THE CAPE SCHOOL OF ART
HENRY HENSCHKE, Instructor
(formerly assistant instructor in
the Cape Cod School of Art)
PROVINCETOWN, MASS.
Address the Secretary.

THE OGUNQUIT SCHOOL OF
PAINTING AND SCULPTURE
OGUNQUIT • MAINE
Robert Laurent - William von Schlegell
TWELFTH SEASON—Opening July 8, 1946
For circular write WILLIAM VON SCHLEGELL
Harrison, New York

Ryder Exhibition

[Continued from page 5]

was one of his three great interests in life. Even as he didn't paint to sell, his poems were usually composed for friends or about his paintings.

Ryder has always been much criticized for his lack of attention to drawing and his indifferent regard for the materials of painting. He tacitly admitted the former by saying of a certain picture that at least it had "an air of drawing." He knew also the results of carelessness with poor pigment which he laid layer on layer without proper drying, for much time during his later years was spent in restoring his own work. Regarding the critics of his drawing, DeKay wrote: "They honestly fail to see that there is more than one part to art. Because they, themselves and the artists they admire reach color by way of form, they think it folly to suppose that another mind can reach form by way of color."

But he was passionately interested in the validity and integrity of the idea, not the presentation. Not even Cézanne worked more painfully to "realize" this. Patrons were said to have waited 20 years for pictures that didn't satisfy him, and to one impatient customer he wrote: "Have you ever seen an inch worm crawl up a leaf or twig, and there clinging to the very end, revolve in the air, feeling for something to reach something? That's like me. I am trying to find something out there beyond the place on which I have a footing."

The Macbeth showing is small but choice. It is also remarkably inclusive for its size, both as to subjects and time. Chronologically it starts with the very early *Boy Driving Hay Wagon* which remained in the Ryder family until a very short time ago, and ends with *The Tempest*, a dramatic, powerful picture which was one of the last things on which the artist worked.

Among the small figure pieces, the tiny, glowing, highly glazed panel, *Woman with Stag Hound*, contains the sheer enchantment of twilight. *The Country Girl*, who sways rhythmically with the strange trees about her isn't much larger. Macbeth sold it originally more than 40 years ago, and now it is

SCULPTURE
SUMMER SESSION
For teachers and advanced students—modeling,
wood carving, stone cutting and sketching by
URBICI SOLER
Information
URBICI SOLER, Texas College of Mines, El Paso, Tex.

CHARLES SUMMER
CAGLE CLASSES
JULY & AUGUST
ARLINGTON, VERMONT
For Information Write: CHARLES CAGLE
ARLINGTON, VT.

HENRY R. MacGINNIS
SUMMER SCHOOL OF
LANDSCAPE PAINTING
FAIRLEE, VT. . . . On the Connecticut
WRITE: HENRY R. MacGINNIS, TRENTON, N. J.

CAPE ANN ART SCHOOL

William C. McNulty, Director
JULY & AUGUST at Rockport, Mass.

LOUIS BERNARD
BOSA • KLONIS

For information address:
William C. McNulty,
230 West 79th Street, New York

Wesleyan Conservatory
and School of Fine Arts
A DIVISION OF WESLEYAN COLLEGE
Degrees: B. F. A. With Major in Speech
and Art and B. M.
For Catalogue and information address:
The Dean: WESLEYAN CONSERVATORY
AND SCHOOL OF FINE ARTS
MACON, GEORGIA

RINGLING School of Art
Study Art in sunny Florida. Summer term:
12 weeks commencing June 10. Faculty of out-
standing artists. Use Ringling Museum. Dormi-
tories. Unbelievably low cost. Write for catalog
& folder "In Florida Sunshine." Address: Jas.
A. McClendon,
Exec. Sec'y, **FLORIDA**
Sarasota,

HARRY ENGEL
SCHOOL OF ART
PROVINCETOWN, MASS.
JULY 1st - SEPT. 7th
For Information Write:
HARRY ENGEL, ART CENTER
Indiana University Bloomington, Ind.

University of
GEORGIA
DEPARTMENT OF ART, ATHENS, GEORGIA
Two terms of Summer School. First term: June 17
to July 23. Second term: July 24 to August 30.
Degree courses leading to B.F.A. and M.F.A. Dormitories.
New Fine Arts Building.
Write for information to:
LAMAR DODD, Head of the Department

KANSAS ART INSTITUTE
CITY ART and SCHOOL of DESIGN
Drawing, Painting, Sculpture. Ceram-
ics. Industrial, Fashion, Commercial, In-
terior and Advertising Design. Fashion
Illustration. Low tuition. Scholarships. Sum-
mer School. Beautiful campus. Girls Dormitory.
Write for catalog.
Dept. 1436, K. C. Art Institute, K. C. 2, Mo.

FLORENCE V. CANNON
Landscape Painting School
JULY-AUGUST
Paintable Old Marblehead, Mass.
Information 574 Benson St., Camden, N. J.
After June 1st Marblehead, Mass.

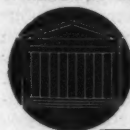
Teacher Wanted
Young woman to instruct in drawing and
design for Hallmark Greeting Cards.
Write **HALL BROTHERS, Inc.**
Kansas City Missouri

CORCORAN SCHOOL OF ART WASHINGTON, D. C.

One of America's Finest Art Schools
teaching

DRAWING — PAINTING — COMPOSITION — SCULPTURE — LANDSCAPE
Because of Endowment No Yearly Tuition.
Only an Entrance Fee of \$20 a Semester.
Write for Catalogue B.

PHILA. MUSEUM SCHOOL OF INDUSTRIAL ART



Practical courses in Art for Industry.
Advertising, costume design, (fashion illustration, teacher education, (degree), illustration, interior decoration and industrial design. Day, eve. Catalog.
Broad & Pine Streets, Phila 2, Pa.

The ART INSTITUTE of Chicago

SUMMER SCHOOL
June 24 through August 2

Fine Arts, Industrial Art, Advertising Art, Teacher Training.
Michigan Ave. at Adams St., Chicago 3, Illinois. Box 701



SUMMER SESSION

June 24 to August 2, 1946

PAINTING WORKSHOP
FIGURE & LANDSCAPE PAINTING
ADVERTISING ART
POTTERY, WEAVING & OTHER CRAFTS

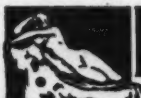
CALIFORNIA COLLEGE OF ARTS & CRAFTS
Broadway at College • Oakland 11 • California
Spencer Macky, President

Art Academy of Cincinnati

DRAWING
PAINTING
SCULPTURE
PORTRAITURE
PHOTOGRAPHY
GRAPHIC ARTS
COMMERCIAL ART
HISTORY OF ART

Write for Catalog

Winter term: September 10, 1945 to May 31, 1946
Philip R. Adams, Director, Cincinnati, O.



MARYLAND INSTITUTE

1825 - BALTIMORE - 1946

Courses in Fine Arts, Teacher Training, Crafts, Advertising and Costume Design, Interior Decoration, Stage Craft, etc. Catalogs on request.

COLORADO SPRINGS FINE ARTS CENTER

Boardman Robinson, Lawrence Barrett,
Otis Dodier, Edgar Britton

Classes in drawing, painting, illustration, cartooning, mural design, lithography, pottery, carving.
STUDENTS MAY ENTER CLASSES AT ANY TIME

Address: General Director, Colorado Springs, Colorado

LEARN PORTRAIT PAINTING AT HOME



• Previous art training or talent NOT necessary. This new Stuart System teaches you, in 11 simple, easy-to-follow lessons, to make exact charcoal and oil likenesses. Guidance for your every step. Send for free book today.

STUART STUDIOS, Room 54
121 Monument Circle Indianapolis 9, Ind.
Please send me free book and outline of lessons.

Name _____
Street _____
City _____ State _____

April 1, 1946

back in the gallery. A small wraith-like woman set in a golden-yellow landscape suffused with light is the focal point in *Autumn Idyl*.

To me, *Elegy* is far more poetic than Thomas Gray's words which inspired it. The deep, softly luminous greens of night, the moon set in a break in Ryder's characteristically curious cloud formations, silhouette the lonely church, etch the gravestones and baying dog in reflected light. It is pure magic. Much of the same quality attaches to the moonlit *Sentimental Journey*, so silent in its portentous night setting in spite of the four moving horses which draw a carriage up a romantic woodland path.

It is bright, greenish night again in *Moonlight on the Sea*, which was part of the recently dispersed Van Horne Collection. The little boat that was the artist's symbol for life sails steadily and calmly on the choppy water. There was a physical reason as well as the obvious temperamental ones for Ryder's preoccupation with dusk and moonlight. His eyes were injured in childhood by vaccination and strong light hurt them.

Ostensibly *The Barnyard* is just that — a humble dwelling, a horse waiting patiently with a cart of hay, a strutting rooster and baby chicks — but even such a comparatively realistic version of a homely subject is suffused with emotion. *Forest of Arden*, one of the most widely known of the paintings, is musical again in its romantic rhythms, prophetic in the repeated gesture of lover and shattered tree. For *Joan of Arc*, lent by the Worcester Museum, the artist wrote one of his longest poems, the last four lines of which are:

"Who knows what God knows?
His hand he never shows,
Yet miracles with less are wrought
Even with a thought."

The large *Elemental Forces*, not shown before in New York, and the one religious painting, *Way of the Cross*, neither of which had arrived from the Addison Gallery at press time, might be included in a summation of Ryder's art and character made by his friends: "He had no religion; he was religion. He had no art as he was art." — Jo GIBBS.

O'HARA WATERCOLOR SCHOOL

16th Season Opens June 24

GOOSE ROCKS BEACH, ME.

To June 1, write Eliot O'Hara, 2025 O St., N.W.
Washington 6, D. C.

Courses by mail in
modern, creative art.

RALPH M. PEARSON

Author: The New Art Education (Harpers).
Experiencing American Pictures (Harpers).
Bulletins on request.

DESIGN WORKSHOP Nyack, N. Y.

ST. LOUIS SCHOOL OF FINE ARTS

WASHINGTON UNIVERSITY ST. LOUIS, MO.
Professional training leading to the B.F.A. degree in Painting, Sculpture, Illustration, Advertising Art, Dress Design, Fashion Illustration, Crafts. Teacher Training Course. Students may live in supervised residences and enjoy many University activities.

For information, address:
Kenneth A. Hudson, Director, Room 20

PENNSYLVANIA ACADEMY

OF THE *Fine Arts*

SUMMER SCHOOLS

CHESTER SPRINGS, PA. — JUNE 10 TO AUGUST 22
Professional instruction in painting and sculpture.
Posing out-of-doors, animal sculpture, lithography, landscape classes. Sports.

PHILA., BROAD & CHERRY — JUNE 17 TO JULY 27
An intensive six-weeks course offering study in painting and illustration.

Distinguished faculties

Credit toward B.F.A., M.F.A. degrees

Write Dept. K, Broad & Cherry, Phila. 2, Pa.
for catalogs and information.

MOORE INSTITUTE OF ART

School of Design for Women
102nd YEAR. Design, advertising, illustration, interior decoration, fashion arts, fine arts, teacher training. B.F.A. in all courses. Photography, puppetry, jewelry, ceramics. Day, evening, Saturday. Residences. Catalog.

1326 N. Broad St.
Philadelphia 21, Pa.

CHICAGO ACADEMY of FINE ARTS



Direct Project Training

Enroll Now! Day, Eve., Sat. & Sun. classes. Art Essentials, Com. Art, Dress Design, Layouts & Lettering, Indus. Design, Fashion Illustration, Inter. Decor., Illus., Draw'g & Painting. Write for Free Catalog.

Suite E-3 185 Michigan Ave., Chicago 3

PAINT IN SAN DIEGO 365 DAYS PER YEAR

CLASSES IN LANDSCAPE, MARINE,
FIGURE AND PORTRAIT PAINTING

THE VILLAGE SCHOOL OF ART

5172 W. PT. LOMA BOULEVARD, SAN DIEGO 7, CALIF.
ORREN B. LAUDEN, Director

BOSTON MUSEUM SCHOOL

A DEPARTMENT OF THE MUSEUM OF FINE ARTS

In new quarters in the Museum building on Huntington Avenue. Unlimited contact with Museum collection through study and lectures. Professional training in Drawing, Graphic Arts, Painting, Sculpture, Jewelry, Silversmithing, Commercial Art, Ceramics. Scholarship competition May 4. Russell T. Smith, Head of the School, 465 Huntington Ave., Boston 15, Mass.



summer semester
commences June 24

INSTITUTE of DESIGN

1009 N. STATE • CHICAGO 10 • ASK FOR CATALOG

THIS ART INSTITUTE

SCHOOL OF L. A. COUNTY MUSEUM
DIPLOMA AND ONE YEAR CERTIFICATE
COURSES IN FINE AND INDUSTRIAL ARTS
UNDER DISTINGUISHED PROFESSIONAL INSTRUCTORS. JUVENILE, OLDER PEOPLE'S, LANDSCAPE AND NIGHT CLASSES. PRODUCTION ILLUSTRATION. MODERATE TUITION RATES. ENTER ANY TIME. SEND FOR CATALOGUE.
2401 WILSHIRE BLVD., LOS ANGELES 5, CALIF.

JOHN HERRON ART SCHOOL

INDIANAPOLIS, INDIANA
Painting, Sculpture, Commercial Art, Teachers' Training.
Confers B.F.A. and B.A.E. Degrees.

• DONALD M. MATTISON, Director •

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

An Interstate Society for the Advancement of the Visual Arts

NATIONAL PRESIDENT : F. BALLARD WILLIAMS
31 Highland Avenue, Glen Ridge, New Jersey
NATIONAL SECRETARY : WILFORD S. CONROW
154 West 57th Street, New York, N. Y.



NATIONAL VICE-PRESIDENT : ALBERT T. REID
c/o National Secretary
NATIONAL TREASURER : EDMUND MAGRATH
420 No. Walnut Street, East Orange, N. J.

NATIONAL DIRECTOR, STATE CHAPTERS & AMERICAN ART WEEK
Mrs. Florence Lloyd Hohman, 306 Rosetter Avenue, Baltimore, Maryland
NATIONAL EXECUTIVE COMMITTEE

WAYMAN ADAMS, LIONEL BARRYMORE, A. F. BRINCKERHOFF, LOUIS BETTS, DEAN CORNWELL, HARVEY DUNN, GORDON GRANT, WILLIAM H. GOMPERT, NELS HOGNER, FLORENCE LLOYD HOHMAN, GEORGE LOBER, ROBERT NICHOLS, DR. GUSTAVE J. NORACK, CARLTON PENNY, TABER SEARS, HERBERT M. STOOPS, FREDERIC WHITAKER, JOHN SCOTT WILLIAMS, JOHN G. WOLCOTT.

Invitation to League Members

At New York University's Department of Adult Education, Washington Square, Mr. Rudolph Schramm is giving a course of elementary lectures, Friday afternoons, 3:45 to 5:50, March to June, on the *Schillinger System* of setting up the beat numbers of musical notes and the simple rhythms that can be made of them. All through history, artist-designers have used these time measures in their work, by analogy, for space measures. Any member of the League who would like to try out Mr. Schramm's course, can arrange to do so without charge by applying for a guest card to New York University, Room 212, Main Building, Washington Square. (Mr. Schramm was engaged to arrange the music for the current Katharine Cornell production, *Antigone*.)

Program for State Art

There is a project afoot for a New York State Art Program. In fact, a bill

has already been introduced in the Legislature at Albany covering it. Until we have had an opportunity to read it carefully it is necessary to rely upon the story by the New York *Sun's* Albany correspondent, and this is not any too reassuring to artists of all schools.

It will be well for the proponents of this bill to look carefully into that part of the New York City Charter which creates the City Fine Arts Commission. This was drawn after much thought by eminent authorities under none other than Elihu Root and it provides for the manner of selection of its members and safe-guards any monopoly by certain trends, which this present bill definitely does not. If the set-up of a State Art Museum is not absolutely fair to all schools of art—if it enables any one kind to gain a strangle-hold or to smother the work of any school—then it is bad and will be harmful to art in general.

Now is the time for all artists to sit up and take notice. Keep art out of

politics. This will not be easy, for politics has already moved into art circles in a big way.

Our Reproduction Rights

A case involving the reproduction rights of the artist in event of a sale of his work is set for argument in the United States Circuit Court of Appeals in Chicago for May 10, 1946.

This is the case where one of our Massachusetts members, A. Lasell Ripley, some time ago brought suit against the Findlay Galleries and the Goes Lithographic Co., of Chicago, for reproducing one of his paintings without financial or other arrangements with him. It was commented upon in our columns at the time the suit was filed.

Mr. Ripley has been most ably represented by Cedric W. Porter of the Boston firm of Dike, Calver & Porter and his is an interesting, scholarly and convincing brief. The League has given Mr. Porter its fullest co-operation. His success is hoped for as it means much to our artists.

Society of Illustrators

The League is joined by this old and honored organization in the pages of *ART DIGEST* with a department of its own.

The Society numbers among its members outstanding names in the field, and in its roster and among its early officers and membership are leaders in the annals of American art. Its qualifications for membership are quite rigid and require ability and achievement, qualities lightly held for admission to most art organizations. So the Illustrators are what may be called a "classy bunch," and a splendid addition in any circle.

On "Dangerous Practice"

With reference to our article, *Dangerous Practice*, in the February 1 issue of the *DIGEST*, we are asked by one of our Vermont members whether it is ethical or legitimate to paint color studies based on prize-winning photographs published in 1940 or 1941.

The studies, our member writes, had "small compositional changes—heads, faces—one or two things left out and one or two improvements put in." The question is, "would the picture printing company and the artist be laying themselves open to trouble and what steps may be taken in order to proceed ethically?"

Again, this comes under that head of "dangerous practice." If those photographs were not copyrighted it is quite likely the publication in which they appeared was. In that event it will be necessary to secure permission to make use of them. That certainly is the safer way. The publication's copyright protects all the material in that issue, including the common-law copyright of the photographer. If the publication was not copyrighted and neither were the photographs, you may let your conscience be your guide.

Artists Have Problems

That artists have problems is becoming increasingly evident as the inquiries, complaints and experiences we are receiving testify. Why does paint harden in tubes? Why do pieces of a painting from the size of a dime to a dollar flake off? Why did a beautiful sky turn a

permanent pigments

Artists' OIL COLOR



Permanent Pigments Oil Color has provided finest quality paint to the artist for many years. The assurance of quality and a sound technic is based on an entirely permanent list of pigments ground in the most durable medium, formulation from the data of experience and research, grinds of full strength and brilliance.

Certified conformance to the Standard, Artists Oil Paints CS98-42, issued by the National Bureau of Standards, insures highest color strength, purity, high quality. Guaranteed full statement of composition on the label as specified by the American Artists Professional League insures complete knowledge of materials, also purity.

At mostly 25c and 50c per studio tube. Ask for the free 28 page technical booklet.

PERMANENT PIGMENTS
2700 HIGHLAND AVE. NORWOOD STA.
CINCINNATI, O.



sickly yellowish tinge when an advertised varnish was applied? Why do the bristles of some brushes break off? What can I use for adhesive for a very thin material and not have it come through?

What, where, when, why?

So the League has set up a Committee, with Wilford Conrow as Chairman, which will devote its attention to the many problems, it hopes to be able to prepare a special pamphlet of their findings.

This Committee is desirous of having the experiences, hearing the troubles, and getting all the complaints possible, and will welcome hearing from any and all. It will be especially helpful if you have any new formulas, practices or successful experiments, and you will be given full credit and many thanks.

—ALBERT T. REID.

Art Week in Review

ARIZONA: Appointments were made for three district directors as follows: Central—Prof. Thomas J. Harter, Tempe; Northern—Mrs. Gary O. Vyne, Prescott; Southern—Mrs. Wade Seibenthal, Tucson.

Broadcasts were arranged by contacting twelve stations. Typed announcements, editorials and news stories were sent to all newspapers with pleasing results.

Early in October shop window space was solicited with fairly good results, considering that the Victory Loan Drive had reserved a major portion of the space available. Several one man shows were held and all state artists co-operated by holding "Open Studio" during the week. The Museum of Northern Arizona held open house and all schools of the state co-operated. One of the outstanding club observances was conducted by the Monday Club of Prescott. The towns of the Northern District reported 100 per cent response. The most outstanding exhibition was directed by Thomas J. Harter in Tempe.

Eight Honor Roll pledges were made, but owing to illness of the chairman and several assistants the funds were not completed. However there is reason to believe that they will be forthcoming.

[Submitted by Garnet Davy Grosse, Chapter Chairman and Arizona Director of American Art Week.]

MARGRIEVE

236 EAST 59 STREET, NEW YORK 22
Wickersham 2-6195-6160
FRAME MAKERS SINCE 1721

**HAND CARVED
REPRODUCTIONS
IN ALL PERIODS**

ANTIQUE & MODERN FRAMES
PAINTINGS

**FINE LINE OF
MIRRORS FOR THE
DECORATIVE TRADE**

South Carolina

We feel that we have had the best Art Week ever here in Greenville. I received co-operation from everyone down. We had several downtown store windows for our different displays. The J. B. White Company featured a fine exhibition of student work from Greenville College for Women. Hales Jewelry Company contributed a window for a display of crafts. The Duke Power Company gave a huge window for textiles and rugs and the Meyers Arnold Company featured in one of their best windows paintings, oils, pastels, and watercolors by local artists.

[Submitted by Mabel Dunn White, South Carolina Art Week Director.]

Oregon (Corvallis)

Art displays all over Corvallis and on Oregon State College campus were arranged in observance of American Art Week.

Art work of the students at the senior high school was on display the fourth to seventh of November and the students acted as hostesses. The group included Jennie Groves, Doris Dunn, Joan Wheeler, Lois Hubbard and Barbara Savage.

In the large store windows of the J. C. Penny Company, in co-operation with several students, a beautiful show was placed of the work of Mrs. Margaret Kennedy.

The Corvallis Woman's Club in their Seventh Street club house held an exhibit of local art treasures and several collections from overseas both from the European zone and the South Pacific. Mrs. J. A. Hanson was in charge of the show.

In Kidder Hall foyer there were hung paintings by Walter Buckingham Swan, many of them gems of color and architectural form. Also in this hall there were original etchings, lithographs, wood engravings and aquatints.

[Submitted by Margaret Kennedy, Director for Corvallis American Art Week.]

Galesburg, Illinois

Now, with the Galesburg Civic Art League established in the Community Lounge, Galesburg's cultural life faces the dawning of a new era in our city. As the League continues its influence, countless people, old and young, will come to realize that art should not be spelled with a capital A; that beauty is an essential part of the everyday life of everyone; and that life is more complete when one has an appreciation for the beautiful.

[Submitted by Mrs. Charles J. Bednar, President of Galesburg Civic Art League, in her most interesting little booklet entitled *The History of the Galesburg Civic Art League*.]

Connecticut

A cheerful letter comes from Art Week Director Mrs. Frederic Card reporting activities last fall. Included were many newspaper clippings and special write-ups about individual shows.

She and Mr. Card drove around the state visiting artists and libraries and found everyone ready and willing to work, but, as she says—"Oh, how much there is to do, for our artists are all over the state."

—FLORENCE LLOYD HOHMAN.

REMBRANDT

Artists Colors



U.S. DISTRIBUTORS
TALENS & SON Inc.
NEWARK, N. J.

MAX GRANICK

DRIFTWOOD FRAMES

52 WEST 56th STREET, N. Y. C.

THE

VILLAGE FRAME MAKER

PICTURE FRAME STYLIST

STOCK SIZE RAW WOOD FRAMES

ALWAYS ON HAND

40 E. 8th Street, New York 3 • AL. 4-1095

JULIUS LOWY, inc.

PERIOD FRAMES

RESTORING

52 East 57th Street, New York

BRAXTON FRAMES

NEW CATALOG ON RAW WOOD FRAMES
UPON REQUEST

353 EAST 58th ST., NEW YORK

Hand Finished and Raw Wood

FRAMES

IN STANDARD SIZES

for Immediate Delivery

E H & A C FRIEDRICH COMPANY

140 W. 57th St. • 40 E. 43rd St. • 37 E. 28th St.

SERVING ARTISTS SINCE 1865

FULL ASSORTMENT JUST RECEIVED
FAMOUS ENGLISH CAMBRIDGE

ARTISTS OIL COLORS

E H & A C FRIEDRICH COMPANY

136 140 Sullivan St. N. Y. N. Y. • Color list B

CALENDAR OF CURRENT EXHIBITIONS

AKRON, OHIO
Akron Art Institute Apr.: Ohio Watercolor Society.

ATLANTA, GA.
University of Ga. Department of Art Apr. 1-15: Guggenheim Collection of Non-Objective Painting.

BOSTON, MASS.
Copley Society Apr. 8-20: Boston Art Club.

BOWLING GREEN, OHIO
Bowling Green State University Apr.: Toledo Federation of Art.

BUFFALO, N. Y.
Albright Art Gallery Apr. 3-24: Pattern Society; Apr. 5-May 5: New Paintings From Private Collections.

CHICAGO, ILL.
Art Institute To Apr. 21: Society of Contemporary American Arts; Apr.: Artists of Chicago and Vicinity; Drawings Old and New. Associated American Artists To Apr. 17: Paintings by the Albright Twins.

John Snowden Gallery Apr. 6-30: Watercolors and Oils by Ken Nishi.

CLEVELAND, OHIO
Cleveland Museum of Art Apr. 1-7: Portraits of Negroes; Apr. 1-May 5: Lithographs of Toulouse Lautrec; May 1-June 9: Annual Exhibition of Work by Cleveland Artists.

COLORADO SPRINGS, COLO.
Fine Arts Center Apr. 1-22: Artists West of the Mississippi.

COLUMBUS, OHIO
Gallery of Fine Arts Apr. 3-20: Drawings by Marsden Hartley.

DALLAS, TEX.
Dallas Museum of Fine Arts To Apr. 7: What is Modern Painting; 20th Century Drawings.

DAYTON, OHIO
Dayton Art Institute Apr.: Life War Art; Paintings from Cincinnati Museum Collection.

DENVER, COLO.
Denver Art Museum Apr.: Spanish Art; Drawings by Anna Enters.

GRAND RAPIDS, MICH.
Grand Rapids Art Gallery Apr. 1-20: Masterpieces of European Art; Western Michigan Artists Exhibition.

HAGERSTOWN, MD.
Washington County Museum of Fine Arts Apr.: Paintings and Pastels by William Henry Singer, Jr.

HOUSTON, TEX.
Museum of Fine Arts From Apr. 14: 2nd Annual Portrait of America Exhibition.

INDIANAPOLIS, IND.
John Herron Art Institute To Apr. 21: Modern Sculpture and Drawings; Drawings by Marsden Hartley; Contemporary American Prints.

KANSAS CITY, MO.
William Rockhill Nelson Gallery Apr.: 4 Latin-American Artists; Latin-American Prints.

LOS ANGELES, CALIF.
Biltmore Art Galleries Apr.: Paintings by Joseph De Martini.

Los Angeles County Museum To Apr. 24: Paintings by Leland Curtis; Apr. 8-29: Paintings by Gladys Rockmore Davis and Floyd Davis.

University Club Gallery To Apr. 11: Watercolors by Ben Messick.

James Vigeveno Galleries Apr.: Paintings by George Chann.

LOUISVILLE, KY.
J. B. Speed Memorial Museum To Apr. 7: Paintings by Thomas Eakins; Apr. 10-May 8: Paintings by Lyonel Feininger.

MEMPHIS, TENN.
Brooks Memorial Art Gallery To Apr. 14: Sculpture by Mitsui Solomon.

MILLS COLLEGE, CALIF.
Mills College Art Gallery To Apr. 12: Eakins Art; Drawings by Beatrix Yas.

MINNEAPOLIS, MINN.
Minneapolis Institute of Arts To Apr. 7: American and English Portraits; Apr. 8-20: Etchings by Joseph Pennell.

MONTCLAIR, N. J.
Museum of Art To Apr. 7: Contemporary Portraits.

NASHVILLE, TENN.
Watkins Institute To Apr. 10: Works by Marion Junkin.

NEWARK, N. J.
Artists of Today Apr. 8-20: Paintings by Roger Lyford.

Newark Museum To May 15: Figureheads and Carvings from American Clipper Ships; From Apr. 9:

French and American 19th Century Paintings.

NEW HAVEN, CONN.
Yale University Art Gallery Apr. 1-May 5: Modern Sculpture.

NEW ORLEANS, LA.
Isaac Delgado Museum of Art To Apr. 14: Art Association of New Orleans.

PHILADELPHIA, PA.
Pennsylvania Academy of Fine Arts To Apr. 7: Fellowship Exhibition. Art Alliance To Apr. 7: Watercolors by Lawrence Kupperman; To Apr. 12: Design with Light.

Artists Gallery To Apr. 10: Paintings by Catherine Grant.

Cheltenham Township Art Center Apr.: Watercolor Group Exhibition.

McLesse Gallery To Apr. 18: Sculpture by Beatrice Fenton; Paintings by Marjorie D. Martinet.

Philadelphia Museum of Art Apr.: Shaw Collection of Popular Prints; China Old and New.

Woodmere Art Gallery To Apr. 28: Group Exhibition.

PITTSBURGH, PA.
Carnegie Institute To Apr. 14: Etchings by John Taylor Arms.

PITTSFIELD, MASS.
Berkshire Museum Apr. 2-30: Paintings by W. Lester Stevens.

PORTLAND, ORE.
Portland Art Museum Apr. 6-23: Paintings by Oregon Society of Artists; Apr. 1-30: Paintings by Carl Morris; Old Master Drawings.

PROVIDENCE, R. I.
Rhode Island School of Design Apr. 7-28: Annual Exhibition of Rhode Island Artists.

RICHMOND, VA.
Virginia Museum of Fine Arts Apr.:

5th Biennial Exhibition of Contemporary American Paintings.

ST. LOUIS, MO.
City Art Museum To May 1: Origins of Modern Sculpture.

ST. PAUL, MINN.
St. Paul Gallery and School of Art Apr. 3-25: Contemporary Paintings.

ST. PETERSBURG, FLA.
Art Club Apr. 7-19: Florida Federation of Art.

SAN DIEGO, CALIF.
Fine Art Gallery Apr.: Paintings by Wendell Smith; Paintings by A. A. Castricone; Watercolors by Sgt. S. C. Loudermilk.

SAN FRANCISCO, CALIF.
California Palace of the Legion of Honor Apr.: Sculpture by Rodin; Mildred A. Williams Collection; Collis P. Huntington Collection; Apr. 3-30: First Spring Annual Exhibition.

M. H. de Young Memorial Museum To Apr. 30: Paintings by John Decker.

San Francisco Museum of Art To Apr. 14: Prints by Posada; Paintings by Robert Motherwell; Paintings by Darrel Austin and Nahum Tachacbasov.

SANTA BARBARA, CALIF.
Santa Barbara Museum Apr.: Paintings by Ralston Crawford; Portraits by Jeanette Fiene; Paintings by Eunice MacLennan.

SOUTH HADLEY, MASS.
Mount Holyoke College To Apr. 30: Contemporary American Paintings from the Whitney Museum.

SPRINGFIELD, MASS.
George Walter Vincent Smith Art Museum Apr. 2-25: Power in the

Pacific; Apr. 7-21: Color Prints.

SPRINGFIELD, MO.
Springfield Art Museum Apr. 16th Annual Exhibition.

SYRACUSE, N. Y.
Museum of Fine Arts To Apr. 17: 20th Annual Exhibition of Associated Artists of Syracuse.

TERRE HAUTE, IND.
Swope Art Gallery Apr.: Upjohn Collection; Portraits by Marie Goltz.

TOLEDO, OHIO
Toledo Museum of Art Apr.: Contemporary Watercolors.

UTICA, N. Y.
Munson-Williams-Proctor Institute Apr.: Non-Objective Paintings.

WASHINGTON, D. C.
Corcoran Gallery To Apr. 10: Society of Washington Artists; Apr. 2-25: Paintings and Sketches by Alexander P. Russo, USNR.

National Gallery, Smithsonian Institution Apr. 5-28: Paintings of Siam.

Whyte Gallery Apr. 6-30: Paintings from the Centre d'Art in Haiti.

WEST PALM BEACH, FLA.
Norton Gallery Apr. 3-14: Annual Exhibition of Contemporary American Painting.

WICHITA, KANS.
Wichita Art Museum Apr. 7-28: American-British Art Center Exhibition.

WOODSTOCK, N. Y.
Rudolph Galleries Apr. 1-30: Group Exhibition of Small Paintings.

YOUNGSTOWN, OHIO
Butler Art Institute To Apr. 14: Wood Engravings after Winslow Homer; Apr. 5-28: Ohio Print Makers; Soviet Children's Art.

EXHIBITIONS IN NEW YORK CITY

A. C. A. Gallery (63E57) To Apr. 13: Paintings by Aaron Goodelman; Apr. 1-20: Paintings by Harry Gottlieb.

N. M. Acquavella Galleries (38E57) Apr.: Old Masters.

American-British Art Center To Apr. 13: Paintings by Yava; 10th Annual Exhibition of American Abstract Artists.

Argent Galleries (42W57) To Apr. 6: Annual Exhibition of Contemporary American Crafts; Apr. 8-20: Paintings by Helen Shotwell; Paintings by William J. Potter.

Ashby Gallery (18 Cornelia) To Apr. 18: Paintings by Phyllis Goldstein, Kazumi Sonoda and George Morrison.

Associated American Artists To Apr. 6: Paintings by Aaron Bohrod; Apr. 8-27: Paintings by Georges Schreiber; Lithographs by George Biddle.

Babcock Galleries (38E57) Apr. 1-20: Watercolors by Alfred H. Levitt.

Barbizon-Piazza Art Galleries (58th at Sixth Ave.) To Apr. 16: Pastels by Oscar Ember.

Barrasky Galleries (604 Madison at 61) To Apr. 15: Group Exhibition.

Bignou Gallery (32E57) To Apr. 13: Paintings by Jean Luvrat.

George Binet Gallery (67E57) To Apr. 13: Paintings by A. Mark Bate.

Bonesteel Gallery (18E57) To Apr. 13: Paintings by Louisa Robins; Sculpture by Mark Friedman.

Mortimer Brandt Gallery (15E57) To Apr. 20: Paintings by Stamos and Dante.

Brooklyn Museum (Eastern Parkway) To Apr. 14: 19th and 20th Century European Drawings.

Brunner Gallery (110E58) Apr.: Old Masters.

Buchholz Gallery (32E57) To Apr. 20: Work by Jacques Lipchitz.

Carstairs Gallery (11E57) To Apr. 13: Paintings by Michel G. Gilbert.

Chinese Gallery, Ltd. (35E57) To Apr. 30: Watercolors by Abraham Walkowitz.

Contemporary Arts, Inc. (109E57) Apr. #19: Paintings by Harold Baumbach.

Downtown Gallery (32E51) To Apr. 13: Paintings by Paul Burlin.

Durand-Rue Galleries (12E57) To Apr. 13: Paintings by 19th Century French Artists.

Durlacher Brothers (11E57) Apr. 4-May 4: Paintings and Drawings by William Felt.

Duven Brothers (720 Fifth) Apr.: Old Masters.

8th Street Gallery (33W8) Apr. 1-13: Paintings by Charlotte Livingston.

Feigl Gallery (601 Madison at 57) To Apr. 10: Paintings by Vytlačil.

Ferargil Galleries (63E57) Apr. 1-13: Paintings by Glen Mitchell.

French and Co. (210E57) From Apr. 1: Paintings by Tschudy; American Group.

Frick Collection (1E70) Apr.: Permanent Collection.

Galerie Neuf (34E79) To Apr. 14: Paintings by Rudy Barco and Ruth Dennis.

Grand Central Art Galleries (15 Vanderbilt Ave.) To Apr. 6: Watercolors by Chelcutti; To Apr. 20: Three Progressive Sculptors; To Apr. 13: Paintings by George Wright.

Grand Central Art Galleries (Branch) (55E57) To Apr. 13: Paintings by Alphonse J. Shelton.

Hugo Gallery (20E55) To Apr. 14: Paintings by Eugene Berman.

Jane St. Gallery (35 Jane) To Apr. 25: Paintings by Albert Kresch.

Kennedy and Co. (785 Fifth at 60) To Apr. 14: 18th and 19th Century American Watercolors.

Kleemann Galleries (65E57) Apr. 1-20: Paintings and Engravings by Peter Bruegel.

Krusader and Co. (14E57) Apr. 1-27: Centennial Exhibition.

Koots Gallery (15E57) To Apr. 13: Paintings by Bearden.

Kraushaar Galleries (32E57) Apr. 1-20: Paintings by Louis Bouché.

Alvin Leber Gallery (11E6) To Apr. 6: Paintings by Edward D. Fales.

Mortimer Levitt Gallery (16W57) To Apr. 20: Sculpture and Drawings by Charles Umlauf.

Julien Levy Galleries (42E57) To Apr. 6: Paintings by Eugene Berman.

Lilienfeld Galleries (21E57) Apr.: French Masters.

Macbeth Gallery (11E57) Apr. 1-20: Paintings by Ryder.

Marquie Gallery (16W57) Apr. 1-13: Sculpture by Mocharniuk.

Pierre Matisse Gallery (41E57) To Apr. 15: Modern French Paintings.

Metropolitan Museum of Art (Fifth Ave. at 82) Apr.: Egyptian Art; European Drawings; Chinese Bronzes; From Apr. 4: The Taste of the Seventies.

Midtown Galleries (605 Madison at 57) Apr. 3-20: Paintings by Fred Nagler.

Mitch Galleries (108W57) From Apr. 6: Paintings by John Woorf.

Morton Galleries (117W58) To Apr. 13: Paintings by Minnie Mikell.

Museum of Modern Art (11W53) To May 19: Art of the South Seas.

Museum of Non-Objective Painting (42E54) Apr.: New Loan Exhibition.

National Academy of Design (1063 Fifth at 89) Apr. 13-30: National Association of Women Artists.

New Age Gallery (135W15) To Apr. 10: Group Exhibition.

New Art Circle (41E57) To Apr. 20: Paintings by Lee Gatch.

Newhouse Galleries (15E57) Apr.: Old and Modern Paintings.

New York Circulating Library of Paintings (51E57) Apr.: Circulating Library of Flower Paintings.

New York Botanical Garden Museum Apr. 7-28: Annual Exhibition of Bronze Artists Guild.

New York Historical Society (170 Central Park West at 77) Apr.: Audubon Watercolors.

Nierendorf Gallery (53E57) Apr. 1-20: Paintings by Perle Fine.

Niveau Gallery (63E57) Apr. 6-May 2: Masters of Tomorrow.

Norist Gallery (59W56) To Apr. 6: Group Exhibition; Apr. 8-20: Sculpture by Elisabeth Model.

Passedotti (121E57) To Apr.: Paintings by Ozenfant.

Perle Gallery (32E58) To May 4: Modern French Painting.

Pincathecra (20W58) To Apr. 13: Group Exhibition.

Portraits, Inc. (400 Park at 57) Apr.: Contemporary American Portraits.

Rehn Gallery (683 Fifth at 54) Apr. 1-30: Paintings by John Carroll.

RoKo Gallery (51 Greenwich Ave.) To Apr. 14: Louis Held Collection.

Paul Rosenberg & Co. (16E57) From Apr. 1: Paintings by Abraham Rattner.

Bertha Schaefer Galleries (32E57) To Apr. 11: Paintings by Ben-Zion; Apr. 12-May 10: Flower Paintings by Moderns.

Schaefer Galleries (52E58) Apr.: Old Masters.

Schneider-Gabriel Galleries (69E57) Apr.: Old Masters.

Schultheis Art Galleries (15 Maiden Lane) Apr.: Old Masters.

Serigraph Galleries (35W57) To Apr. 6: Serigraphs by Louise A. Freedman, F. Wynn Graham, Marion Cunningham.

E. & A. Silberman (32E57) Apr.: Old Masters.

Valentine Gallery (55E57) To Apr. 13: School of Paris.

Vertice Studio (513 Fifth) Apr. 7-14: Paintings by Vertice.

Village Art Center (27 Barrow) To Apr. 6: Paintings by Kay Kenny.

Wildenstein and Co. (19E64) Apr. 4-May 4: Loan Exhibition of Works by Paul Gauguin.

Howard Young Gallery (1E57) Apr.: Old Masters.

For Everyone



The Outstanding

Zoë Shippen



NOTED AMERICAN
PORTRAIT PAINTER
USES

GRUMBACHER

PASTELS FOR ARTISTS

Miss Shippen writes:

"After experimenting for years with many different kinds of pastels I find that Grumbacher's are far superior in every way—in texture, quality, color and permanency."

Zoë Shippen

ZOË SHIPPEN has won a number of awards from regional art societies for her superb portrait characterizations in pastel and other mediums. She is noted for her rare skill in capturing the charm of childhood in her paintings.

Her important commissions to paint the children of the great families of the South, was climaxed by her famous group of International children in Washington, D. C., among which are "Prince Harald," son of His Royal Highness, Crown Prince Olav of Norway and Her Royal Highness, Crown Princess Martha; Kou-y, daughter of Lt.-Col. Min-Hsien Lee of the Chinese Military Mission and Mrs. Lee, as well as other United Nations youngsters.

She has also painted the children of many well known families of Palm Beach, New England and those of her native New England. Miss Shippen is available for portrait commissions through her gallery.

EXHIBITION NOTICE

A GROUP EXHIBITION OF ZOË SHIPPEN'S PASTELS OF UNITED NATION'S CHILDREN OF THE EMBASSIES OF WASHINGTON, D. C., WILL BE HELD AT THE ARTHUR U. NEWTON GALLERIES, 11 EAST 57th STREET, NEW YORK CITY, FROM APRIL 30th THROUGH MAY 11th, 1946.

Art Teachers

WELCOME TO THE

M. GRUMBACHER BOOTH #41

at the

**EASTERN ARTS ASSOCIATION
CONVENTION**

APRIL 25th, 26th, 27th, 1946

HOTEL PENNSYLVANIA, N. Y. C.

MEET OUR GUEST ARTISTS

Thursday Afternoon, April 25th—**MARY BLACK DILLER**, author and illustrator, "Children Can Draw."

Friday Afternoon, April 26th—**RALPH FABRI, A.N.A.**, painter and author, "Learn to Draw."

Saturday Morning, April 27th—**ZOË SHIPPEN** will demonstrate a pastel from child model.

M. GRUMBACHER

468 WEST 34th ST., NEW YORK CITY • 179 KING ST., W. TORONTO, CANADA

BRUSHES

ARTISTS' MATERIAL

COLORS

DUVEEN BROTHERS, Inc.

**MASTERPIECES
OF
PAINTING
SCULPTURE
PORCELAIN
FURNITURE
TAPESTRIES**

**GOTHIC • RENAISSANCE
EIGHTEENTH CENTURY**

New York • 720 Fifth Avenue



ALBERT P. RYDER
(1847 – 1917)

April 1st - 20th

MACBETH GALLERY

Established 1892

11 EAST 57TH STREET

NEW YORK CITY

"Woman with Stag Hound"

